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ABSTRACT

These learning activities are intended to help elementary school children learn how to communicate, cooperate, and prevent or solve conflicts through creative thinking. There are 17 chapters. The first five chapters provide background information for teachers, discussing the Children's Creative Response to Conflict (CCRC) Program, ways to create a cooperative environment, and tips and techniques for implementing the activities. Chapters 6 through 15 contain the class activities. Some examples follow. Children play name games to have fun and loosen up. They learn to cooperate through group activities such as drama games. Listening skills necessary for good communication are taught through telephone and telegraph games. To develop a positive self image, children put together a book about themselves. Students learn to solve problems through skits, puppet shows, and role play. Chapter 16 contains evaluation techniques. The concluding chapter discusses how the activities can be used with other kinds of audiences, e.g., emotionally disturbed children. Appendices contain success stories of the CCRC, sample lessons, a chart indicating in which curriculum area the handbook's activities can be used, and listings of print and human resources. (MR)

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THE FRIENDLY CLASSROOM FOR A SMALL PLANET

THE FRIENDLY CLASSROOM FOR A SMALL PLANET

A Handbook on Creative Approaches to Living and Problem Solving for Children

Illustrated by Barbara Wilks and Paul Peabody

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Children's Creative Response to Conflict Program

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Preface

Children are not born hostile, aggressive or violent. Neither are they born apathetic. From their environment and from their experiences, children learn to respond to the inevitable problems and conflicts of life; the learned attitudes and responses may be creative, constructive and caring—or they may be harmful to others as well as to oneself.

Children have the right to grow up in schools that help them develop socially and morally, as well as intellectually. Children need to be affirmed as young people with many capabilities and helped to develop attitudes and skills which will aid them in living and working cooperatively with others, first in the classroom and home and later as citizens of the larger society.

There is an urgent need for effective educational responses to the growing concern among educators, administrators and parents over violence, vandalism and the interpersonal hostilities and conflicts that too often get in the way of effective learning in the classroom. It is also widely recognized that the educational needs of those children who fail to learn, although they may be docile rather than troublesome, may require special efforts. There has been a growth of program efforts to help teachers and students deal constructively with conflict situations and to build the kind of classroom community in which mutual respect forms a basis for acting responsibly. In spite of different forms and perspectives, these programs aim at a common goal: to help teachers and students create a classroom climate in which people respect themselves and each other, cooperation is the rule rather than the exception, learning can go forward unimpeded by squabbles and hostility, all children are equally valued and get an equal chance to shine, and students and teachers learn specific skills of communication, cooperation, and conflict resolution that can be applied within and beyond the classroom.

This book has grown out of six years of work with children and teachers in many sections of the United States and in many types of school situations by the staff of the Children's Creative Response to Conflict Program. Our experience has been enriched by the nine years of involvement in nonviolence training in all kids of crises and potentially violent situations by predecessors and colleagues with the Quaker Project on Community Conflict. Both projects have been under the auspices of the New York Yearly Meeting of the Society of Friends. Our program has also been enriched by several years of sharing ideas with the Nonviolence and Children Program of the Friends Peace Committee, Philadelphia, and by the numerous teachers, scholars and short-term colleagues who have shared our concerns.

The Children's Creative Response to Conflict Program has three main goals in the classroom: 1) to develop toward a community in which children are capable and desirous of open communication; 2) to help children gain insight into the nature of human feelings, capabilities, strengths, to share their own feelings and become aware of their own strengths; and 3) to help each child develop self-confidence about his or her ability to think creatively about problems and begin to prevent or solve conflicts.

Many teachers and educators recognize that they have not been prepared with tools and methods to achieve these goals, and even the most skilled find that additional strategies are welcome. We have received enthusiastic responses, often accompanied by some of their own parallel experiences for inclusion in our newsletter, Sharing Space, from many of the 7,000 purchasers of previous editions of this book. This is part of the sharing and mutual support philosophy inherent in the CCRC program.

We are grateful to the many friends who have contributed their skills and energies to the production of this book. To Paul Peabody's charming drawings have been added the sensitive sketches of Barbara Wilks. Kay Reynolds has given generously of her time and editorial skills. Susie Woodman worked with us for a year and shared many of her excellent ideas with us.

Jane Ann Smith
Acting Project Director
New York, N.Y.
July, 1978

HOW TO USE THIS HANDBOOK

It is the authors' hope that this book will be used as a guide for creative experimentation in the classroom rather than as an authoritative How-To-Do-It manual. Teachers will recognize how an affirming, cooperative atmosphere in a friendly classroom can significantly reduce tensions and discipline problems, especially when combined with games and exercises that are both fun and valuable affective education techniques. Such a class atmosphere can enhance both the children's abilities to learn and the teacher's ability for effective and creative teaching. However, this is a **Process** which takes time, patience and careful planning. The devoted teacher will be rewarded by each small response in which a child—often quite unexpectedly—indicates that he has not only understood these ideas but is actually making them a part of his inner resources.

A word about the organization of this book. Chapters six through sixteen form what formerly was called the "Tool and Technique Guide." Here will be found the specific games, exercises and other tools which are the heart of the Children's Creative Response to Conflict Program. Although given here in a natural sequence with each chapter constituting a theme or part of a theme, there is much overlapping of themes in these techniques, and they may be used in quite different orders.

We hope that you will find the forty pages in the appendix a rich resource of materials for use in your classroom and for further personal development in the CCRC ideas as well as related ones.

In using this **Handbook** with your group, you will probably find new variations and additions of your own. Many of these may come from the children themselves. The author's lay no claim to originality of the ideas presented here. They come from many sources. The Creative Response approach belongs to all who use it. Please share your new insights with us so that we may incorporate them into our newsletter thus helping to enrich the experiences of others.

A final word. Careful study of the planning chapters (three, four and five) should make implementation of the tools and techniques far more effective and successful.

From the Introduction to the First Edition, November, 1974 (Preliminary Handbook, Children's Workshops in Creative Response to Conflict.)

During nine years of involvement in nonviolence training in all kinds of crises and potentially violent situations, the staff of QPCC has become increasingly aware that the seeds of conflict become instilled at a very early age in the patterns of hostile or violent response to human situations learned by young children from adults, older children or from their peers. We have also become aware that teachers and educators have not been prepared with tools and methods appropriate for changing these patterns.

Believing that the wider conflicts in our society and in the world will continue to threaten our civilization until we learn to deal with our personal and community problems constructively and creatively, QPCC in 1972 set about tailoring the tools, skills and methods it had developed so they could be adapted to children at the grade school level, hopefully before negative responses become ingrained. Our hope is to revolutionize their responses to conflict situations, not by the usual teaching methods, but by actually involving them in working out creative new approaches.

The present workshops cover a broader scope than conflict resolution. It soon became apparent that to develop creative responses to conflict, children (and adults, too) need to begin to understand both their own feelings and the feelings of others. They need to become aware of the advantages of working together, rather than against one another, to solve problems. Cooperation and community building exercises, therefore, occupy a significant part of this Handbook, and almost always precede exercises in conflict resolution. They are part of our effort to provide a suitable, humane, "life-support system" for children in our educational structures.

Our particular program has three main goals in the classroom: 1) to develop growth towards a community in which the children are capable and desirous of open communication; 2) to help children gain insights into the nature of human feelings and to share their own feelings; and 3) to explore with the child the uniquely personal ways in which he or she can respond to problems and begin to prevent or to solve conflicts.

As trainers, we know it requires the greatest humility to become involved in a child's life. Conflict resolution requires a great deal of careful reflection as negative overtones often develop where violence is suppressed. Indeed, some aggression and anger are desirable. The aim in working on conflict is not to abolish it but to enable children to deal with it creatively over a period of time and to direct it into constructive channels.

While there has been considerable growth and change in the Program (even in name!) since the first edition was published, the basic ideas given above still form the foundation of the Children's Creative Response to Conflict Program.

Chapter One

CREATIVE RESPONSE

Meeting the Challenge of Violence

Violence in our society continues to rise. The schools have experienced a buildup of tension and unresolved conflicts. Vandalism, assaults on children and teachers have all increased. Educational institutions which could and should provide a positive environment for overcoming the drift towards violence seldom find effective methods of dealing with the causes of antisocial behavior. They therefore often retreat to measures of security or take hostile actions against the offenders.

Yet the very attempt to stamp out violence by methods which are themselves violent towards the deviant child can only confirm in that child the notion that violence is an acceptable, if not preferable, method of problem solving. Such actions deny the humanity of the child instead of affirming it in ways that will help him to emerge out of negative patterns of behavior. Our experience shows that children -- especially young children -- will learn far more from the examples we set in our responses to aggression and conflict than they will learn from our words. We see teaching moral behavior, therefore, as a matter of how we act more than of what we say. It is not that what we say is unimportant, but rather that it must be in unity with what we do.

> *This is the basic philosophy of the CCRC approach, in which children and adults are involved together in a warm, affirming support system. It is through this that they learn humane and affirming ways of dealing with each other and with their problems and conflicts.*

Chapter Two

AN IDEA GROWS

The Roots of Violence

GETTING TO THE ROOTS

Many people have inferred from our name that we are basically a conflict resolution group. However, we have sought to deal with the roots of conflict by helping teachers and others to develop a positive dynamic rather than just trying to solve crisis situations. Eliminating or "solving" the immediate crisis -- whether in the classroom, in the community, or between nations -- is often like cutting off a weed at the soil line, while underneath the ground the hidden roots continue to send up new vigorous shoots. These roots may lie deep in our culture: in the stress on the winner/loser concept; in social approval of hostile responses to any person who seems to act aggressively or engenders fear; in the all-too-familiar put down heard a thousand times a day in the rooms, corridors and playfields of almost any school.

We have found that children learn openness, sharing, positive self-concepts, and cooperation not by being told about them but by becoming part of a community in which these attributes are the norm. It is in this atmosphere that they discover better ways to relate to one another. And to themselves!

How much more eloquent is a child's participation in a circle structure emphasizing the equal importance of everyone in the group than any attempt to express equality in words while maintaining an outward system that engenders favoritism!

Thus, we do not teach children that violence is wrong or evil by telling them this. We try to build a positive classroom environment in which violence seems totally out of place and in which our actions become examples of constructive approaches. We present children with tools -- enjoyable tools -- that encourage them to discover for themselves solutions to problems and conflicts that come out of their own real-life experiences. It is *they* who decide which of these will be most helpful to them in terms of what they are really seeking for themselves and their world. And what fertile imaginations they have; what amazingly creative solutions they sometimes come up with! So the process itself is the CCRC philosophy in action. It then follows that the most effective way to understand the theory behind the process is to experience it!

This approach of creating an environment conducive to positive values and creative responses may lead some who have not experienced these methods to conclude that the children involved receive their education in a sheltered atmosphere that renders them incapable of dealing with the "real world". Our experience shows quite a different result. When children are given a loving, supportive environment they seem better able to meet in a creative and reconciling manner whatever situation might arise, whether it be a conflict situation inside or outside the classroom.

It is not that we are opposed to all conflict as evil. Sometimes our most significant growth comes through conflict, especially when we learn to deal with it constructively. But many conflicts are unnecessary, wasteful and serve no purpose. This type of conflict often disappears when we deal effectively with the roots.

Thus parents have told us of ways in which a child who had participated in CCRC workshops had changed from belligerent to considerate behavior in relation to siblings. And a participant in our CCNY course for teachers told us that she felt that CCRC's presence in her public school was one of the influences contributing to the decrease in fights she had observed. Where fights still did occur, she noticed that students would attempt to stop them, whereas formerly they were more likely to either stand around and watch, or to encourage them.

SKILLS ARE NOT ENOUGH

This carryover of positive attitudes and skills into the children's real life situations was not apparent in our earliest

work. As we had not sensed the depth or complexity of our task -- how children can develop the seeds of compassion rather than the seeds of violence -- we had endeavored to teach conflict resolution skills without concern for a supportive classroom atmosphere. We had had a long experience of working with adults in conflict resolution to develop new thought and action patterns. We came to understand through our work in the classroom that a child learns effectively through experiencing. Thus the environment in which the child learns is of paramount importance. We also came to understand that the teacher has a key role in the creation of the proper environment.

The following account by one of our facilitators illustrates one of the ways in which we learned this.

At the beginning of the year we were doing only "conflict resolution" exercises with the classes. At first observation these seemed to be going very well. In a skit using puppets, a conflict involving an older sister and a younger brother was presented to a second grade class. The skit opened with the puppet portraying the younger brother on stage holding a book. The older sister (puppet) arrived on stage looking for "her" book. The conflict ensued as the sister demanded the book and the brother refused to give it up. At this point the puppet show halted and the children were directed (by a puppet) to form small groups and come up with solutions for the problem. The children with their adult facilitators came up with solutions and then presented these skits to the entire class with their puppets. The solutions were heart-warming: the sister reading the book to her brother, taking her brother into her room to help him choose a much better book, taking the brother to the library to let him pick out his own books. We were delighted with these solutions. However, one of the teachers asked us a provocative question, "Do you think the children really believe in the solutions they come up with?"

When we asked the teacher what she meant, she said that children -- even very young children -- learn very quickly the kinds of answers that teachers like and therefore provide the teacher with such answers

We held one-to-one conferences with all of the children in the class and discovered that the teacher's perceptions were in many cases correct. Using a different conflict, the children were asked what would happen in their homes. Some children's answers parroted back almost word-for-word what they had been taught, indicating no real absorption of the contents, while others answered in ways more like: "I'd punch him in the nose . . .", "I'd go into his room and take something of his . . .".

BUILDING A SENSE OF TRUST

Obviously this was a time for re-evaluation. We realized that in order for conflict resolution techniques to become real to the children, they needed to be in an environment of cooperation and trust. Thus we set about creating this supportive atmosphere. During the last half of 1973-74, we therefore developed and tested many exercises that involved the themes of *cooperation*, *affirmation* and *communication*. Through this, we were able to build a sense of group and a feeling of trust within the group. We could then realistically hope that the children would understand and accept these techniques into their real lives.

This example reflects the experimental nature of our approach. Many changes have occurred in the CCRC program since its inception in 1972. It has been a period of learning and of growth. We have learned from the teachers with whom we have worked. We have learned from the writings and experiences of many other groups working to develop creative interpersonal relations. But most of all, we have learned from the children.

Chapter Three

PREPARING AND PLANNING

Some Preliminary Considerations

CREATING A COOPERATIVE ENVIRONMENT

The thematic arrangement of the following chapters reflects their interrelationship to a common goal. That goal is to build an environment which will enable the group members to know individual worth, build a sense of community, and develop creative conflict resolution awareness and skills. Without a relaxed, comfortable environment, it is difficult for people to experience cooperation and community. Without a sense of community, it is hard to be positive about oneself and others. To achieve more creative resolution of conflict, we have to improve our communication skills within a cooperative environment. Thus all the *Handbook* themes and exercises work in a process of growth and all relate to each other. In this kind of environment, it is hoped that the child will be able to internalize these concepts and thus be able to act from them in situations that will arise throughout his life.

Creative conflict resolution is an ongoing process. It takes place during a person's entire lifetime, and we should not be crushed by occasional failures. Many of the techniques are experiential. Not all the insights that come from carrying out these techniques are mentioned in this *Handbook*. There are many new insights that you will find. The main point is for you to look at the activities that you feel your group needs.

These techniques are processes which need constant evaluation by the user. They should not be regarded as solutions to problems. There are some problems that in themselves may not be able to be resolved. But these techniques will help to give the teacher an idea of how to build a more positive atmosphere in the class, and to solve those conflicts which participants are willing to solve. Just as it is important to have participation voluntary in these exercises, it is also important for people to really want, or volunteer, to solve conflicts. It will be found that interest in finding creative solutions will grow as the advantages are observed. As the group progresses. Creative problem solving can become a natural response.

THREE APPROACHES

There are several ways to use these techniques with your group. First, you can have *workshops* that take place as a distinct and separate activity in your class. These are planned out beforehand in detail, and may not relate to curriculum or other things going on in the classroom. They could start out with several "Loosening-up Exercises", the main goal being to have fun and build a sense of community. This format is described in more detail in "Planning a Workshop".

A second approach is an *integration of these ideas into the daily classroom activities of the group.* Here there is an interrelationship between the teacher's goals for the class, and these CCRC goals and techniques. This integration can be done at a regular time during the day or week, or throughout the day as you see fit. For instance, when children come in in the morning, you might ask them what good thing happened to them on the way to school. Or, when they are going on vacation, ask them something that they would like to do on vacation. For an example of this second approach, see p. 15.

A third approach is *integration of the themes and techniques into curriculum.* For instance, a writing assignment can be planned with the goal of affirming the individual. A science experiment can be done with the goal of people cooperating. An example of this approach is given on p.15.

We have had our major experience with the workshop model and have found that it does provide an introductory format for teachers. We hope that those who begin with this approach will be challenged to start to integrate these techniques into other activities and into the curriculum work, so that in this way, a supportive atmosphere may be built into the child's total classroom experience rather than provided only during a specific workshop period.

Teachers who have had experience with related forms of group process may develop confidence quickly in integrating these techniques into their class activ-

ities and curriculum if indeed they have not already done so in another context. It's helpful to realize that most of these techniques are experiential. Without some previous exposure to similar activities, it might be difficult to grasp the full significance of the exercises and carry them out effectively. Teachers might want to get together to try out techniques or discuss plans. The following sections are designed to give suggestions on planning and facilitating which goals and activities would be best for your group.

DIAGNOSING NEEDS OF THE CLASS

The first thing to do before making a plan is to have an understanding of the nature of the group. This can be achieved in several ways. It will be found helpful to keep a log of what happens in the classroom over a period of several days. Also, the following questions can be asked:

What is the atmosphere of the classroom?
How do you feel about the children?
How do the children feel about you?
How much do the children know about each other and you?
Do children like each other?
Do they have fun?
Do you have fun?
Do activities happen spontaneously?
How much freedom do the participants have?
Are there emotionally disturbed children?
Are children ranked?
Are there age differences in the classroom?
Do participants create any of the programs?
Who has the most power?
Are there put downs?
Are there personality problems?
Are there cliques?
Do students fight?
Are there actions behind your back?
Do children behave differently in your absence?
How do children react to substitute teachers?
To visitors?
What is the parent involvement?
What is the atmosphere of the school?
Is it different from your classroom?
How do students feel about the administration?
Is there a punishment system?

These questions should give you an overall view of what is going on in your class, and can help you to focus on how the main CCRC themes relate to your group. You might ask yourself questions that deal directly with these themes:

Is there a cooperative mood in class?
Do people feel good about themselves and others?
Do children listen?
Do they communicate clearly?
How are conflicts resolved?

If there is not a sense of community, you might want to start out with Cooperation Games. If children have a low level of confidence, personal affirmation may become an important goal. If students have communication problems, a series of plans might be made to work on listening, observinging, and speaking skills. If the group is positive, cooperative, and communicates easily, you may want to begin working on conflict resolution.

PLANNING A WORKSHOP

To plan a workshop, the following questions should be considered:

What is the goal?
What do you want to accomplish with the session?
Is it an introduction to ideas?
To a definition of conflict?
To build cooperation?
To help with communication skills?
To find solutions to the real problems of the participants?

There may be more than one goal. For example, to familiarize children with a specific technique such as roleplaying or puppetry, and to work on cooperation and conflict resolution. The goal may also revolve around a specific theme such as finding creative alternatives to problems children may face daily.

The next step is to find specific techniques which apply to the goal. The techniques are presented according to goal in this *Handbook* but an overall review is recommended before selecting specific techniques. It is usually more effective to plan with someone else in the group. This could be a student, a student aide, parent, student teacher. One way to get ideas for the plan is to

brainstorm (see p.52) possible activities. The various activities should be discussed and analyzed with the following questions in mind:

Do the techniques all apply to the main goal?
Is there progression from easier to more difficult exercises?
Are the exercises related to each other and do they build on each other so that there is an obvious flow to the session?
Is there enough change of pace, alternating talking with doing?
Do children have opportunity to be in both large and small groups?
Are there opportunities for everyone to speak?
Or is there a possibility that a few might dominate?
Do children have the opportunity to move around?
Does the structure allow for the participants' input?
Will participants have fun?
Are these exercises that everyone will participate in?
Have you allowed for evaluation?

Elements in a Plan

So far we have dealt only with the goals and techniques. There are several other things that need to be considered when making up a plan including how to begin and to end a session. Does the class need a warm-up exercise? If so, which one is best for the class? Would the class like a patterned experience of starting each session with a game? A ritual of holding hands in a circle? Most teachers have a good idea of what will work with their class. In general, if a class is bored easily, or has group problems, an exciting group-building activity is important. If a class does not respond well to a ritual, vary the introductory exercises and apply them specifically to the goal or theme of the workshop. Other activities such as singing, or "Light and Livelies", might be part of the plan to add energy or to create a more relaxed atmosphere in the group. The plan should consider whether some of the activities will be most effective in the full group or in small groups.

An Example of Planning

Here is an example of a goal and the way it might be reached. It is early in the school year. The teacher has met three days with the class. People are not cooperating with each other and there seems to be a sense of isolation in the group. One thing you would like to do is to get people to learn each other's names. You would also like to build a sense of community in the group. You are afraid that cliques might be developing, especially between the boys and girls. Your class has the same age level although there are varying degrees of reading and writing skills. All of these observations might be translated into the following goals: 1. To relax the group. 2. To help people to learn each other's names. 3. To develop a sense of community.

You think about various activities in the *Handbook* which relate to your goals. They might include "Name Game Song", "Introducing Through a Puppet", "Memory Name Game", or "Introductory Name Game".

You don't know how to sing, so you don't want to do the "Name Game Song". You're afraid that the children might find puppets babyish. You'd like to do the "Introductory Name Game" but you want people to really learn each other's names, so you decide that the "Memory Name Game" is the best exercise to do.

You also want to do some "Loosening-Up" activities to relax the group. You consider pantomime games such as "Herman" and "Pantomime This Object" and also some "Light and Livelies" -- "Zoom" and "Elephant and Palm Tree". Since people will have been sitting for a long time, you feel that "Elephant and Palm Tree" will be good to do. This involves everyone standing up in a circle and being fairly active. Also, there is an element of cooperation in this exercise. This relates to the third goal which you have chosen.

You'd like to do one more exciting game to be sure the group is relaxed and having fun. You still like the idea of doing pantomime. So you choose "Herman". This has everyone sitting in a circle again. You want to emphasize the idea of cooperation and want this session to deal mostly with that goal so you think about longer cooperation exercises. "Tinker Toys". "Group Drawing". "Grab Bag Dramatics". "Machines". "Monster Making".

These are the activities that occur to you. You feel that machine building and monster making assure the most cooperation. Of the two, you feel that monster making is the least threatening since the worse the drawing is the better it will be as a monster. So you decide on monster making. Since that is a fairly long activity, you consider that all you need is a closing or an evaluation. Your final plan looks like this:

"Memory Name Game"
"Elephant and Palm Tree"
"Herman"
"Monster Making"
Evaluation

You are not sure how to do the evaluation. You decide on a very simple verbal evaluation. Ask: What is one thing you liked about the session? What is one thing you would like to see changed?

You think you would like to achieve a good closing mood for the group but you are not sure that the mood will be right. So you leave it open to perhaps do a closing circle where you will ask what is one thing you like about the monsters. You can decide on that after the evaluation.

Flexibility in Your Plans

The first thing to remember is that your plan should be flexible. The plan is a means to an end, not an end in itself. Therefore, changes that are made should meet the needs of the group more nearly than the original plan. Changing the plans to meet the needs of the group shows that the session is uniquely for them rather than a standardized procedure into which the group must fit. Where people have a say in what happens, there will be more sense of participation and therefore a more supportive environment. Changes in the plan can be made either at the beginning, or as the session develops.

For further notes on amending your plans, see *Agenda Setting*, p. 12.

SAMPLE WORKSHOP PLANS

If you have chosen to use the workshop format, it is helpful to pick a specific time for the workshops during the day or week. Here are two sample plans. Others will be found in the appendix.

A SAMPLE WORKSHOP ON AFFIRMATION
(See Appendix for other sample workshops)

Theme - Affirmation

Goal - To make affirmation notebook covers which will encourage children to feel good about themselves and others.

Materials - 2 sheets of oak tag for each child, crayons, magic markers, hole punch, brass fasteners.

Plan -

1. Singing in circle
2. Zoom
3. Musical laps
4. Demonstration of symbol idea and making affirmation notebooks (See p. 40)
5. Give children the following instructions:
   a) Draw a symbol of yourself (something that represents you) or of something you like to do. If you want, you can trace your hand.
   b) Go around to others and write down one nice thing about them on their books. Sign your name if you want but you don't have to.

c) Hole punching should be done after this process to make sure holes will be in correct position relative to drawings.

6. Ask someone to paraphrase the directions.
7. Return to circle and ask children to read one comment they liked about themselves.
8. Evaluation
9. Singing

Comments:
It is important for notebook instructions to be clear and simple. Children should be encouraged to help each other with spelling, tracing, and sharing markers and crayons. If someone does write something negative about another person, it should be clearly stated that this is an affirmation notebook. Either erase the comment or start over. Be sure to affirm anyone who is put down.

A SAMPLE WORKSHOP ON COOPERATION
(See Appendix for Others)

Theme - Cooperation

Goals -

1. To give children a successful experience in cooperation
2. To improve listening skills

Materials - One tape recorder for each small group

Plan -

1. Open with a song with the whole class in a circle
2. "Telephone" game, in circle
3. Give directions for "storytelling"
4. Break into small groups
5. Facilitators repeat directions to their groups, start tape recorders, and begin storytelling. Play back stories to see if people listened to each other and cooperated.
6. Return to large group to hear brief reports from each group, or if time allows or plan allows play back the recordings of all or some of the stories for the large group
7. Evaluation
8. Closing song

Comments
The tape recorders add a new dimension to storytelling. Playing the tapes back helps people see how well they listened to each other. Be sure each group has a working taperecorder. Allowing each participant the choice of deciding when he or she is finished and who continues the story gives students more input.

Chapter Four

GETTING STARTED

Your Role as a Facilitator

There are books and books written on facilitation. We mention here only a few points that may prove helpful.

One important role for the facilitator is to keep things moving. Sometimes it is more valuable to continue a good discussion than to move on to a new activity. Facilitation involves asking the group whether it is more important to go on or to continue the discussion. Often opinions in a group need to be clarified and summarized. The facilitator does this in a way that helps to relate discussions to the goal of the session. The facilitator should also check periodically to see if the session is moving in a way agreeable to the group.

A second important function of facilitation is to set a tone for the group where everyone's point of view is listened to, and looking at differences becomes a positive learning experience rather than contending to prove who is right. He or she should provide an example, showing warm concern and interest for the participants, affirming them and their contribution. Thus the facilitator often becomes the mediator, one who maintains the cohesiveness of a group.

It is important for the facilitator to balance the individuals' needs with the group goals and needs. People should feel comfortable in their roles in the group and that they have something to contribute. There should be an equal distribution of power, and a feeling that everyone has a say in what happens. People should have equal time to talk, which places upon the facilitator a responsibility to encourage sensitively those reticent to speak, (although contributions should not be mandatory) and to endeavor gently, and in supportive ways, to discourage too much talking by those who would monopolize time. There should be a feeling of acceptance of group members.

A CIRCLE STRUCTURE is really important. It is a physical way of showing that everyone can participate equally. No one is more more or less important than anyone else.

GROUND RULES. It is also very important to mention Ground Rules which are very simple. 1. Everyone has a chance to participate. 2. Everyone is listened to and respects others' contributions.

VOLUNTARY PARTICIPATION in these activities is equally important. If the sessions are affirming and fun, probably everyone will want to participate. If there are those who do not want to participate, find an activity that they can do quietly in another part of the room. Just as they can choose to leave, they can also choose to return. Similarly, participants can pass during any activity.

SOME SPECIAL TECHNIQUES

Here are some helpful ideas for beginning and ending your sessions.

AGENDA SETTING is important at the beginning. It is a process for sharing the goals and the plan with the group, and getting group consensus to proceed. As some participants may not understand the activities, it is best to give a brief description of each one.

For example: "Monster Making is a cooperative drawing exercise where we all draw parts of a monster and put them together." After going over the plan, ask people if they feel comfortable going ahead with it. If the plan took into consideration the needs of the group, the group will usually accept it. If there is general disagreement with the plan, the facilitator's role is to help the group come up with a new one. This should be done quickly so that the major part of the session is not spent deciding what to do!

QUIET TIME can be used to gather a group together if there seems to be a lot of noise or anxiety among members of the group. Ask participants to listen to the sounds in the room and focus their thoughts for the session. *Quiet Time* can be affirming to the individual as well as group-building.

EVALUATION is one way to encourage student contributions and participation. It is a form of feedback that should be done as often as reasonable, and suggestions should be followed up as quickly as possible. Evaluation can be very helpful in planning subsequent sessions since you will be prepared to meet the needs of the participants more directly. (Please see Chapter 16 on Evaluation.)

In addition to encouraging feedback evaluation from your group, be sure to continue evaluating the group and your own role so that you may choose or adapt activities that are not threatening and that will be positive experiences. You will find that you will develop increasing skill in combining goals and techniques as you go along.

CLOSING. It is important to bring each exercise or session to a definite closing. Evaluation techniques help to do this. Another way of closing is to end with a song that people particularly enjoy. Sometimes a special kind of mood develops within a technique or a session. When this happens, there is usually a very exciting feeling of togetherness or personal sharing.

A CLOSING CIRCLE is a good way to end this kind of session. People may link arms or hold hands while they respond to a specific question such as, what is one word that describes how you are feeling right now? Or, could you say something you like about the person next to you? This method should be used only when people are feeling positive about themselves and others, and responses to the question can be genuine.

A QUIET TIME may also close a session. Like the Closing Circle, this has to be spontaneous. It requires a certain mood to be effective. Asking for a Quiet Time in which people have personal time to think about what the group has been doing should be a joyful experience.

There are many other things to consider for effective group process, but if the elements mentioned above are present, you are more than likely to have a successful group.

If the atmosphere created is one of affirmation and cooperation, you should see the number of put downs decrease as you work together.

SMALL GROUPS

We have discussed facilitation as an overview, and how it relates to a large group format. The small group format is another area where facilitation skills greatly enhance the structure of the group and the nature of the experience. Small groups can be used any time when discussions are taking place. Ideally, there should be six to eight people in each small group.

The small group structure allows for greater participation since more people have a chance to talk and some people who have a hard time talking in a large group feel free to open up in a small group. A small group should allow equal opportunity for everyone to speak and people should be praised or acknowledged for what they say, never made fun of.

There are several ways of breaking up into small groups: having preplanned groups; counting off by numbers; counting off by apples, pears, bananas and oranges; having children choose which group they will go to; or just letting groups form spontaneously. While the latter involves the most free choice, care should be taken to avoid the development of cliques. A more involved and more time consuming way is to have people draw numbers out of a hat. A simple way is to just divide up the circle. This is very fast but does not allow any student input. The more choices children have, the more individual input in what happens in their sessions. Think about which way will work best with your group, and stick to that method as much as possible. This is a logistical process which can give a tone of smoothness that will contribute to the success of each small group.

Some teachers may hesitate to divide a class into small groups because they are the only adults in their room, and it is hard to imagine the small groups being able to work on their own. There are ways to solve this problem. One possibility is to let small groups choose their own facilitators, and go over with them what should happen in the small groups. Student teachers, teacher aides, parents, community volunteers, could all be used as small group facilitators. (In some cases - usually after at least several weeks or months of small group activity - they may work well without facilita-

tors.) Be sure that the facilitators go over the ground rules and everyone gets a chance to participate, and respects others' contributions.

Once you have established who will be working in small groups, be sure everyone is clear on the goals and the process of the small group activity. Also, it is important to clarify who, if anyone, will be the facilitator in each group. The facilitator should encourage participants to get quickly into a small circle and start right in with an attention-grabbing question which will involve everyone immediately. This is often called a "whip" or a "snap" question. The purpose is to focus the group's attention, to show that this group involves everyone, and to set a tone where everyone is listened to and appreciated. Thus, it is helpful if the first question is interesting and personal but not difficult. For instance, what is a good movie you have seen lately? The question might also be related to the small group topic. For instance, the following questions might occur in small group *Storytelling*. What's your favorite kind of story? Do you have a story you especially like? What would you like our story to be about? If you were going to start a story, what would the first line be? These questions should have brief answers so that everyone gets a chance to answer every question. The facilitator might want to combine what the group has said into beginning a story.

The facilitator's role in the *Storytelling* would also be to determine who will speak and for how long. After the *Storytelling*, the following questions can be asked: What is one thing you liked about the story? Did you feel that your part of the story was listened to? How do you think we should share the main ideas of our story with the large group? At this point, it should be decided who will report to the large group, and what they will say. It is helpful to share what went on in the small groups with the large group. In this way, there is not only cooperation going on in the small group but there is also community-building going on in the entire group.

If put downs occur, the facilitator should affirm the person put down. The one who made the put down might be affirmed or spoken to at a later time. Those people who seem sad or insecure should also be validated quickly. If the facilitator has excitement and good feelings about the small group, this will carry over to the children's feelings about the group. Personality problems which cannot be handled by the "snap" question or affirmations should be dealt with as best they can, but generally the group should not be sacrificed for one individual. People who don't want to participate should not have to. Instead, they should be encouraged to join later. Hopefully, if the atmosphere is right for them, they will join when they feel ready. People who decide not to participate should do something on their own that is not disturbing to the rest of the group.

The small group facilitator's main responsibility is to the small group but there should also be an awareness of the whole class. If one group doesn't want to do what the rest of the class is doing, that group should get the approval of the other small groups to go ahead with a new plan. If they do not get it, the small group should return to the original plan. Otherwise, it may not seem fair to other groups and this will reduce the sense of community. If one small group finishes early, someone from that group should go around quickly to other groups to find how much time they need to finish. Then there should be a general agreement made between all groups as to how long they will continue. If one group has finished and other groups still need more time, it is best for that group to return to a discussion on what they did.

Chapter Five

THE CHALLENGE OF INTEGRATION

Moving Beyond the Workshop Approach

INTEGRATING TECHNIQUES INTO THE CLASSROOM

One idea in making CCRC relevant to your classroom experience is to have a daily sharing circle. The content of the sharing circle is determined by the participants. This could be a time to discuss problems in the school or class. It could be a personal sharing time where each person shares positive things about himself or herself. Another possibility is to use "Loosening-Up Activities" throughout the day when there seems to be a need for physical activity or tension release. Several affirmation techniques could be used throughout the year such as "Affirmation Valentines", "Stocking Fillers", "Silhouettes", to encourage people to feel positive about themselves. You might also choose to have a special gathering time in the morning, after lunch, or just before school lets out, which is a fun time for everyone. This approach can be done more spontaneously than the workshop format, although you may want to do some planning early on in the year.

One teacher shared with us the way he was able to integrate Conflict Story Reading into his classroom of fourth graders. He was able to sustain the students' interest over a three day period, discussing one conflict, and which solutions would lead to fighting and which seemed realistic. This was with a group of children who did a lot of fighting and it was surprising to the teacher that this kind of discussion could take place. The first day he told them the story of the main conflict in Ezra Jack Keat's *Goggles* where some big boys try to steal a pair of goggles that two younger boys had recently found. Without mentioning the end of the story, he asked for a brainstorming of possible solutions and to everyone's amazement filled the blackboard with over 40 ideas. Children copied down all the possible solutions in their notebooks. Next there was a discussion of all the solutions that seemed absurd and unusable and why they seemed so.

The next day the teacher brought in the book and read the whole story to the class. There was a continued discussion on which solutions seemed most realistic. That evening, children were asked to think about which three solutions they felt were the most realistic.

On the third day, there was a discussion of the realistic solutions and people further discussed which they could really use. Of these solutions, the teacher asked children to distinguish between which solutions involved or would lead to fighting and which wouldn't. There was a long, involved discussion about whether some solutions really would lead to fighting, or teasing, or put downs. The discussion went on for an unusually long time and involved serious discussion that surprised the teacher.

INTEGRATION INTO CURRICULUM

You may want to integrate several of the techniques into curriculum that you have already planned for the year. You are limited only by your imagination as to the type of activities that you might come up with. There are several affirmation exercises that relate directly to reading and writing skills such as "If My Feet Could Talk", "An Interview with a Friend", and other "Affirmation Notebook" pages.

The following is an example of how one teacher integrated these techniques into her curriculum.

A fourth grade teacher in an East Harlem School was very concerned about preparing her children for a reading test. She wanted to do this in an affirming and cooperative way that was fun for her students. She chose to do Picture Vocabulary games (see p. 38) over a three week period. The first week she did the word game where students pick a picture which shows one word and makes up other words that the picture does not show. The picture and words are put on a large sheet. Each individual has a chance to show the sheet to the class and be affirmed for his or her beautiful work. Then the class has a chance to guess which word describes the picture best. The teacher found this affirming to the individual and community building for the class.

The second week the teacher used the "Fill In the Blank Sentence word game" (see p.38) where children choose a picture, form the beginning of a sentence and choose words that end the sentence appropriately in relation to the picture. The third week she used the "Sentence Game" (see p.38) where participants make up four different sentences about one picture. The same guessing process is used at the end of these techniques as in the word game.

Chapter Six

LET'S GET ACQUAINTED

BEST COPY AVAILABLE

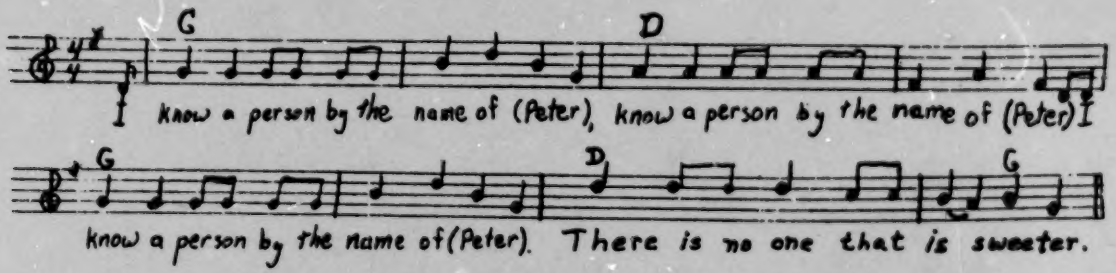
Exercises that Help Remember Names

Remembering names is difficult, especially at the beginning of each school year. The same holds true in any new group situation. The following activities help people learn each other's names in a fun, supportive atmosphere. These games are affirming to participants. They help to develop a sense of community. For these reasons, these exercises can be used throughout the year even though their chief purpose is to help remember names. Use whichever activities suit your own situation best.

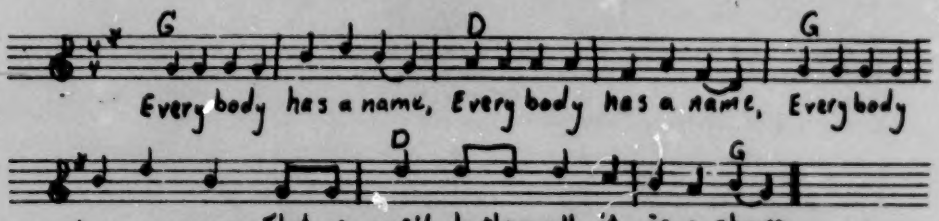
INTRODUCTORY NAME GAME. Have everyone sit in a circle to foster group feeling and to allow everyone to see and pay attention to the person speaking. Ask a simple, interesting question. "What is your favorite dessert?" Or "What is a sport you enjoy?" Or "What is your favorite soup?" Go around the circle and have everyone say his or her name and answer the question. Participation should be voluntary. Some people may choose not to answer the question. Questions at the beginning shouldn't be too personal. Children often prefer to talk about things that are outside of school.

THE MEMORY NAME GAME is more challenging. It is fairly easy to do if children already know each other. The structure is the same as for the above except that people are asked to repeat what everyone before them has replied. It is important to ask just one simple question such as "What is your favorite food?" so that the last person in the circle has a chance of remembering and repeating what everyone else has said. Since there is much repetition, this is an excellent exercise not only for remembering names, but also for learning about each person in a group.

THE FIND-A-RHYME NAME SONG is a good introductory exercise for young children. The song is developed by adding the name of a child in the class at the end of the first three lines and then making up a last line that will rhyme with the name. (See example below.) It is a good idea to have a guitar or piano accompaniment when singing the following:


G
D
I know a person by the name of (Peter), know a person by the name of (Peter) I
G
D
G
know a person by the name of (Peter). There is no one that is sweeter.

It is helpful to make up rhymes in advance. However, some people are good at improvising. Sometimes children can make up their own rhymes about one another, but care must be taken that the atmosphere is such that no one will be put down. It is best if everyone's name is mentioned. If there are too many in the class to permit this, the following concluding verse might be used:



THE INTRODUCE-YOUR-NEIGHBOR GAME helps people learn something about other persons in a group. Have everyone sit in a circle. Ask people to form pairs and then talk about themselves. Be sure to say that you will announce the half time mark (2-3 minutes) and then the other person in the pair will begin talking. Then have everyone return to the large circle to introduce partners to the whole group. It is preferable for people to report voluntarily since this involves more direct participation. If this is awkward, go around the circle for reports on partners.

For people who prefer more structure, ask a specific question such as "What are three things you like to do?" Give people a chance to think for a minute, and then ask them to form pairs. Examples are helpful for getting people started: "In the summer I like to ride horses." "In the winter I like to play in the snow."

INTRODUCING YOURSELF (OR SOMEONE ELSE) THROUGH A PUPPET is a game young children play naturally, especially after making puppets. As a class, this can be played simply by sitting in a circle and passing around a puppet to speak through. For older children, or children to whom puppetry is an unfamiliar medium, "Introducing Yourself" can be used as a first experience of puppetry. It should be done with a quick, fun tempo.

ANIMAL NAME TAGS is an exercise which helps people in a large group to get to know each other. Their names can already be on the tags. Ask people to draw or put the name of their favorite animal on the tag. If anyone has a problem with the word "favorite", ask that person to choose one animal he likes. Sitting in a circle, ask people their names, favorite animals, and one thing they like about these animals. Another possibility is to ask each person to put down the name of an animal most like him or her. Choose whichever variation seems best for the group. This introductory exercise encourages people to laugh and get to know others with ease.

THREE QUESTION INTERVIEW is a technique which helps people to learn several things about participants. This is especially effective in a group of parents or teachers who don't know each other well. It can also be used with children and adults who are familiar with each other. Provide each person with paper and pencil. Participants should form pairs, preferably with those who don't know each other very well. They are to ask three questions of each other. These should be fairly simple, such as, "What is a movie you enjoyed recently?" or "What is one place you would like to visit?" The person asking the questions can jot down the other person's responses. When both people have had a chance to ask three questions, they find other partners and repeat the process. After fifteen to twenty minutes, or when everyone has had a chance to interview several people, the pairs return to the large circle. The facilitator or teacher should say, "This is (name) . What do people know about (name) ?" People who interviewed that person share what they learned either from memory or by referring to notes. Everyone should be mentioned. This is an affirming way to get to know people.

"Mirror" (see page 18)

Chapter Seven

FREEING OURSELVES UP

Loosening Up Activities

Often group situation participants are a little nervous. They don't know what to expect. Loosening-up activities help relieve some of the tension by encouraging people to laugh, interact with each other in a playful way, and have fun. "Loosening-Up Activities" help to increase the energy level in a group and to focus people's attention on what is happening.

THE LOOSENING-UP GAME is a simple theatre warm-up exercise. It helps create a high energy level and prepares people for skits and role playing. Stand in front of a group and ask people to imitate the sounds and motions that you make. The sillier you look, the more you help produce an atmosphere that is comfortable and low-risk for everyone else. After people understand how the exercise works, ask others to lead with sounds and motions.

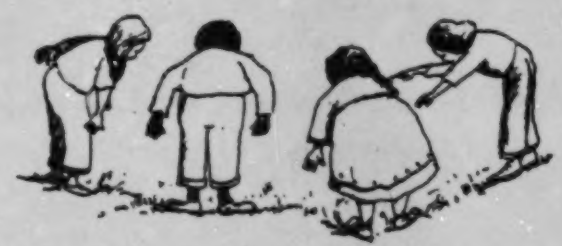
THE MIRROR EXERCISE follows the "Loosening-Up Game" nicely. In "The Mirror", two people try to imitate each other's actions simultaneously. At first, one person tries leading, and then the other, but in the final "mirror", no one should be leading. Both people should be be contributing to the motion. It is helpful for partners to have eye contact and to have smooth, flowing motions. Choppy motions are difficult to follow. Begin by demonstrating "The Mirror" yourself. Then ask people to divide into pairs. Make sure that everyone has a partner. When most people have finished, it is a good idea to ask them how they felt about doing the exercise. "The Mirror" is also an excellent cooperation activity. (See sketch on p. 17)

THE REBOUND EXERCISE might follow the "Mirror". It should be done with different partners so that more people have a chance to work together. Explain that the "Rebound Exercise" allows people to respond back and forth to each other's sounds and motions. The first person starts an action (sound and motion). The second person "rebounds" with a reaction which is also a new action for the first person to respond to.

HUMAN PROTRACTOR. Ask everyone to stand in a large circle. Start with your hands touching your toes, and count from 1 to 20, gradually raising your arms so that by the number 20, your hands are reaching towards the sky. Ask people to remember where their hands were at different numbers. Then begin calling out numbers, and have the group assume the position for that number. Children love leading this energizing game. It is group-building because everyone is doing the same thing together. The game can be played during the day without a circle. For younger children, it can be used as a math lesson.

1-10 MATH GAME (USING "HUMAN PROTRACTOR"). In this game, instead of calling out numbers and having the group assume the position for each number, the facilitator calls out additions and subtractions. For example, the leader may call out "ten minus two". The others say "eight", and go to that position. This game can be played as 1-10 or 1-20, or whatever numbers seem most appropriate for the group. This is a fun, group-building way of doing a math lesson. Rotate the leader often so that more people have a chance to be affirmed in front of the group.

HUMAN PROTRACTOR TO TELL TIME. Ask one person to demonstrate a certain time by placing hands in that position. Be sure to distinguish between the hour and minute hands. Try another position and ask children to guess the time. When every-



"Human Protractor"

one understands the object of the game, ask for volunteers to show positions for the class to guess. This is an exciting way to teach telling time.

MASK PASSING is a theatre warm-up exercise which helps to make people feel comfortable doing pantomimes and skits. It is a fun game for all ages, but young children especially enjoy it. Form a circle, and demonstrate an unusual expression on your face. "Pass" that expression to the person next to you who will try to imitate the same expression and then transform it into a new expression. This will be passed on to the next person in the same manner until everyone in the circle has received and given a facial expression.

THE HERMAN-HERMINA IMAGINARY CLAY GAME follows the mask passing nicely since it is also done in a large circle and is a more complicated pantomime game. Pull "Herman" or "Hermina" (an imaginary lump of clay) from your pocket and mold an object by means of pantomime. The object should be simple and clear, such as a typewriter, so that people understand the purpose of the game and it can get underway quickly. There is no need to explain that the observers should guess what each person is making from the clay. People will be curious and respond by guessing anyway. Introducing this game by showing rather than telling is especially important since "Herman" and "Hermina" are magical. Treat "Herman" with a great deal of respect. This adds to the exciting make-believe world which children especially love. Even though children may want to go around the circle a second, and even a third time, it is best to end the game after everyone has had one turn. Ending a game at its peak helps to carry over the positive mood and energy of the group to the next activity. If there are any children who did not participate the first time, it is a good idea to go around a second time to give them a chance.

PANTOMIME THIS OBJECT. Young children especially like this game. Choose a real object such as a broom. Use it to pantomime something, a guitar, horse, violin, etc. Then pass the object around the circle, and ask people to pantomime something with it. Children come up with endless variations. The pantomimed objects are fun to guess, and the game is affirming to the one taking a turn. Be sure the object you choose has enough possibilities.

OCCUPATION PANTOMIME. People go around in a circle and pantomime different occupations while others guess what the occupation is. It is best to describe this game by pantomiming an occupation rather than explaining it verbally. The game is confidence-building for the individual, and it is unifying for the whole group since everyone's attention is focused on each person in turn. The game goes well with a unit on occupations, and it helps children to build up their vocabularies on occupations.

WHAT KIND OF STORE IS THIS? is a pantomime game similar to "Occupation Pantomime". Give children a little time to think of a store they would like to pantomime. Then go around the circle and have people pantomime what they have chosen. Children love to guess what others have done. This goes well with the "Group Cooperation Store Drawing" (see Page 22) and with a unit on stores and occupations.

CHALLENGE PANTOMIME is a more difficult pantomime game which older children enjoy playing especially. Ask for a volunteer to come to the center of the circle. Then give a difficult situation to pantomime: "It is 99 degrees and you are trying to eat a double decker ice cream cone." "You are walking through three feet of snow carrying a cup of cocoa." "You are walking along and suddenly the floor is full of marbles." It is helpful to do other pantomime games before "Challenge Pantomime".

FOLLOW THE SOUND is a good group building and loosening-up game. One person in a circle starts a sound. The person next to him imitates it, and passes it until the sound has gone around the circle. "Follow the Sound" can also be played by having one person stand in front of the class or group, make a sound, and everyone imitating it in unison.

PASS THE SOUND. One person makes a sound, and passes it to the next person who imitates that sound and gradually

transforms it into another sound which is then passed on to the next person, and so on. This process continues until everyone in the circle has received a sound, made up a new one, and passed it along. This game is supportive to the individual as well as unifying for the whole group.

GUESS THE SOUND. Each person in a circle is asked to make a sound. Others guess what the sound is. The structure is similar to "Pantomime This Object" or "Herman-Hermina". "Guess The Sound" can be used with a science unit on sounds, or as a listening exercise. If people go to the middle of the circle, or stand in front of the class, the game will be even more affirming to the participants.

LIGHT AND LIVELIES

To Relax and Change Pace

The Philadelphia Nonviolence and Children Program calls the following exercises "Light and Livelies". They are generally shorter than the "Loosening-Up Exercises" and are ideal after discussions, or when people have been sitting for a long while. These are very positive, group-building games which lead to laughter and fun. These exercises and others can be found in Marta Harrison's excellent Handbook *For The Fun Of It,* included in the bibliography.

ZOOM is a large group circle game which encourages laughter. Imagine "Zoom" as the sound of a racing car. Start by saying "Zoom" and turning your head to either side of the circle. The person on that side passes the word "Zoom" to the next person, and so on until everyone has quickly passed "Zoom" around the circle. Next, explain that the word "Eek" makes the car stop and reverse direction. Thus, whenever the word "Eek" is said, the "Zoom" goes the opposite way around the circle. At first, it may be helpful to allow only one "Eek" per person per game, thus preventing the "Eeks" and "Zooms" to be concentrated in one area of the circle. Later, this might be used as a cooperation game by avoiding the rule but letting each participant feel a responsibility for helping to balance "Eeks" in different segments of the circle and to thus help the "Zoom" to get all the way around. If the group isn't too large, it may be a good idea to continue the game until everyone has had a chance to say "Eek". If quite large, everyone who did not say "Eek" can be given a chance to "Eek" together.

ELEPHANT AND PALM TREE. Begin this game with everyone standing in a circle. One person stands in the middle and points to someone in the circle saying "elephant!" or "palm tree!" To make an "elephant", the person pointed to leans over, clasping his hands and swinging his arms to form the "trunk". The person on his left makes the "elephant's left ear" by holding up his left elbow and touching the top of his head with his left hand. The person to the right of the "elephant trunk" does the same with his right arm to form the "elephant's right ear". To make the "palm tree", the person in the center stands with hands straight up (the "trunk"). Those on each side hold up their outside arms, hands drooping, to make "fronds". Other variations include "1776" with a fife, drum and flag. It is fun for people to make up their own versions of this game.

"Elephant"

"Palm Tree"

TOUCH BLUE is a fun, group-building "Light and Lively". Begin by standing up and asking people to touch something blue on another person. Then quickly go to variations; touch sneakers; touch red hair; touch a wrist watch; touch brown; etc.

HUMAN JIGSAW PUZZLE. Clear a large space in the center of the room. Have one person lie flat on the floor with arms and legs in any position. Then have other people join the "puzzle", each one fitting in where they see space. When everyone who wishes is part of the puzzle, ask people to look around and try to remember it. Next, ask everyone to get up, walk around a bit, and then try to put the puzzle back together, by resuming the position they had previously taken. This is a good group-building game, evoking much laughter.

HUMAN PRETZEL is similar in purpose and structure to "Human Jigsaw Puzzle". Ask people to stand, hold hands firmly, and move about so as to become totally entangled like a pretzel. When the knot is completed, ask one person to untangle the pretzel. Throughout the exercise, hands should never be separated.

I LOVE YA' HONEY BUT I JUST CAN'T SMILE. Participants sit in a circle for this laughter-producing "Light and Lively". Begin by saying to the person to your right or left, "Do you love me honey?" That person responds, "Yes, I love you honey, but I just can't smile." The first person then attempts to make the second person smile. This continues around the circle until the first person is asked "Do you love me honey?" and is made to smile.

CRAZY FACES BIG AND SMALL. In a large group, ask children to make their faces as big as they can and then as small as they can. Repeat this a few times. This serves as a tension-releasing activity and encourages laughter and fun.

"HUMAN PRETZEL"

JUMP-IN EXERCISE. Ask participants to jump into a circle in a way that they think expresses themselves. Afterwards, ask how people felt doing this. If people jump in individually, the exercise is affirming to the person, whereas if everyone jumps in together, it is more of a group-building exercise.

MY BONNIE. Everyone sings the song "My Bonnie Lies Over the Ocean". Whenever words beginning with a "b" are sung, they alternately sit and stand. For example:

My Bonnie (stand) lies over the ocean
My Bonnie (sit) lies over the sea...

This game is very active. Some people might not be able to finish the song or keep up with the rapid sitting and standing. It is such a silly game, it gets people laughing right away, serving as a good energizer and tension-reliever.

"HUMAN JIG SAW"

Chapter Eight

LET'S BUILD COMMUNITY

Learning to Cooperate

In a competitive society such as ours, children rarely have the opportunity to experience successful cooperative activities. Cooperation exercises are structured experiences which provide an opportunity for individuals to work together towards some goal. Cooperation exercises help develop a positive atmosphere. They also encourage individual affirmation and growth. In this environment, creative conflict resolution can take place. As with other techniques, each person should have a say in what is being created. Everyone respects others' time.

GROUP COOPERATION DRAWING

The following exercises help to show that products created by a group working together can be more exciting than those created by an individual alone.

GROUP COOPERATION BLACKBOARD DRAWING. Choose a topic that is appropriate to the group. For example, a drawing of the area surrounding the school. Before people go to the board to begin drawing, it is helpful to suggest a few ground rules, such as:

Only draw one thing that fits in proportionately to the rest of the drawing.

Only five people should be at the board at a time.

Think of what you want to draw before going up to the board so that other people don't have to wait too long for their turn.

After the drawing is completed, the whole class can look at it, discuss it, and tell how they felt about working on it. Questions might be asked such as, "Can anyone see an object that was added to by someone else?"

GROUP COOPERATION DRAWING OF A DESERT ISLAND. Ask each person to think about the question: "If you were on a desert island, what things would you want to be on that island?" Then break into small groups, and ask people to share what they would like to see on the island. Next, ask people to choose one of those things to draw. Children should discuss and decide cooperatively which items should go where on one sheet of paper. After everyone has added to the drawing, ask if anything else should be added. Drawings can be shown and affirmed by everyone.

GROUP COOPERATION DRAWING OF A CITY BLOCK can be done either at a blackboard or in small groups. Ask people to think of what they would like to see on a city block. In small groups, give everyone a chance to respond, and then ask what everyone has decided to draw. The large group drawing can be done in the same way as the blackboard drawing of a neighborhood.

GROUP COOPERATION DRAWING OF A STORE is done easily in a small group. The only direction needed in a large group is to draw a store cooperatively. But in a small group, the following questions might be asked as a means of getting the drawing process started.

What kind of store would you like?

Which of these stores could we, as a group, draw easily?

What are the parts of this store?

Which part would you like to draw?

Everyone should have a chance to answer these questions, but no one has to. As implied, all the questions should lead to decisions made by consensus of the group. This serves as a group cooperation process in itself. After group sharing in a small circle has taken place, begin the drawings.

Large size construction paper and crayons work well. Present the drawings to the whole class, hang them on the wall for everyone to see, then go around in a circle and ask for comments about the drawings. A more structured and more affirming process is to ask people to say one nice thing about the drawings. "Group Cooperation Drawing of a Store" can be done with "What Kind of Store Is This" exercise mentioned earlier, or with a unit on stores and occupations. The emphasis in the small group should be on the process, working together and having fun, and not necessarily on the product.

COOPERATIVE MONSTER MAKING is a group cooperation drawing exercise which is best done in groups of five or six. It encourages the expression of vivid imagination. The figures the children create ("monsters") may also be called "outer space people", "animals that didn't make it on the ark", or "imaginary creatures". Since these have no specific definition, they can't be drawn "wrong", nor will children be judged for their artistic ability. The more horrible the drawing turns out to be, the better will be the "monster". Children really enjoy doing this exercise because it is not threatening to anyone. The figures the children create can be done in several cooperative ways:

1. Children can pick from a hat the names of the parts they will draw.

2. They can decide cooperatively among themselves who will draw what part.

3. They can draw whatever part they want.

The third method allows for the maximum free choice and creativity. The second encourages a more difficult process of cooperation which could lead into a good sharing discussion about cooperation. The first method is the quickest, since the decision of who will draw what is already made. However, those who wish may exchange parts or may draw something other than the part which they picked. Choose whatever model or variation of that model suits your group best. It's O.K. for a monster to have several heads and only one foot.

Be sure to have plenty of light colored construction paper, crayons, and scissors available. Staplers work well for putting the monsters together. Asking children to close their eyes while the monsters are being put up adds a flavor of adventure and drama. One way of ending this exercise is to go around in a large circle and ask people to say one thing they like about the monsters. Another way of ending is to discuss how people felt making the monsters.

Many other exciting activities can develop from "Cooperative Monster Making". The following anecdote illustrates what one class did with the idea.

EL MUNDO IMAGINARIO (THE IMAGINARY WORLD)

At P.S. 75 in upper Manhattan, the principal, Luis Mercado, and two teachers, Louisa and Robert Fuentes, felt that the drawings done for "Cooperative Monster Making" were exceptionally creative. The Fuentes combined their classes to expand the idea to create "El Mundo Imaginario".

Some of the students applied ideas from a fantasy and film course they were taking. They came up with several creatures: birds, fish, butterflies, and some which fit no category.

As with Monster Making, the children were encouraged to use their full imaginations, emphasizing that there was no right or wrong. There were many discussions on what made the monsters strange or special. These discussions developed into creative writing projects as the children wrote stories about the Monsters.

When the "Imaginary World" was exhibited in school, other classes got excited and made their own creatures. Some people decided to make a film, and others a videotape. The idea was so well received that Luisa and Robert Fuentes wrote a book, *A Step Further*, describing the concept, and including photographs and writings of the children. (This is available from Quaker Project on Community Conflict, 15 Rutherford Place, N.Y., N.Y., 10003 for $1.00.) "El Mundo Imaginario" was on exhibit at the Bone Hollow Arts Center in Accord, New York,

OTHER WAYS OF USING GROUP COOPERATION MONSTERS. In addition to creative writing, film and video making and other techniques used in "El Mundo Imaginario", people might want to do a Storytelling about the Monsters. One person can begin the story and others add to it. For more details see "Storytelling" in the "Cooperation" section, Page 26. The story could be tape-recorded, edited and presented to other classes. It could also be used as background material for a play about monsters to show to other classes.

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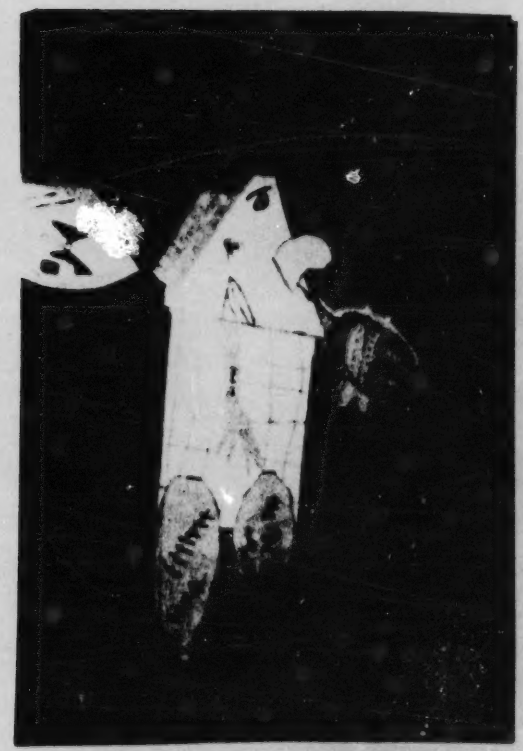
SOME OF THE MANY FIGURES FROM "THE IMAGINARY WORLD" EXHIBIT



SNOWFLAKES. Ask individuals to make snowflakes by folding paper into eight parts and cutting out designs to resemble snowflakes. When everyone is finished, put all the snowflakes together to form one large, "class-size" snowflake. It is exciting to see a beautiful product to which everyone in the class has contributed. Another way of doing this exercise is to break into small groups and create four or five medium-size snowflakes which those in small groups have made cooperatively.

GROUP COOPERATION DRAMA GAMES

Another way of building a sense of community in a group is through drama games. These are in a sense even more group-building than "Group Cooperation Drawings" since they often include physical working together. They lead to a relaxed mood because they involve a lot of moving around and laughing. These exercises help establish a "safe" atmosphere where people can share personal feelings openly.

GROUP PANTOMIMES. Begin in a large circle. Say that you will describe situations which will need large groups of people to pantomime. To create the pantomime, they will need to work together. For example, in a pantomime of Grand Central Station at rush hour, people will have to cooperate with each other to create a crowded rush scene. Another example is the pantomiming of a skating scene.

OCCUPATION PANTOMIME IN GROUPS. Ask people to break into small groups and choose an occupation they wish to pantomime before the whole group. Everyone who wants to should have a say in the choice of the occupation and a part to play in the pantomime. When the pantomimes are ready, present them to the large group, and have others guess what the occupations are. This exercise works well with a unit on Occupations and can be done along with the individual occupation pantomime, and the "My Favorite Occupation" Affirmation Notebook sheet covered on Page

ROOM BUILDING. Note: It is better for the group to experience more simple pantomime games before doing the group cooperation pantomime game, "Room Building". Begin by designating the rectangular limits of the room and pantomiming the door and door handle. Be sure to mention that people must go through the doorway when entering the room. Everyone should pantomime one object inside the room, if he wishes to do so. Everyone should guess the object and remember where it is in the room so that two objects will not occupy the same space. Objects may, however, be added to already existing objects (a vase may be put on a table, a flower in the vase, food in the refrigerator, etc.). After everyone has had a turn, see if the group can remember all the objects that were added to the room.

GROUP COOPERATION FLOWERS can be done either in large or in small groups. Participants create real or imaginary flowers by positioning people in shapes resembling flowers. Others can guess what kinds of flowers they are, or photograph them, or draw pictures of them. The object of "Group Cooperation Flowers" is to work together to create something beautiful.

COOPERATIVE SPELLING. The object of this game is to spell words formed with letters made by children who take positions in the shape of letters. This can be done standing up but is more fun and effective lying down. "Cooperative Spelling" is an activity for a whole class, or for small groups where children choose cooperatively which word to spell, form the word, and then present it to other groups to guess. This is an exciting way to practise spelling.

MACHINE BUILDING can be done in large or small groups. In small groups, begin by demonstrating a "human machine". For example, you might demonstrate a washing machine by two people holding hands with outstretched arms and a third person inside moving around as the "dirty laundry". Other possibilities include a typewriter, a car wash, or a blender. After the demonstration, break into small groups and ask people to create their own machines which will be presented to the larger group for others to guess. Within the small groups, it is helpful to ask the following:

1. What type of machine would you like to build?

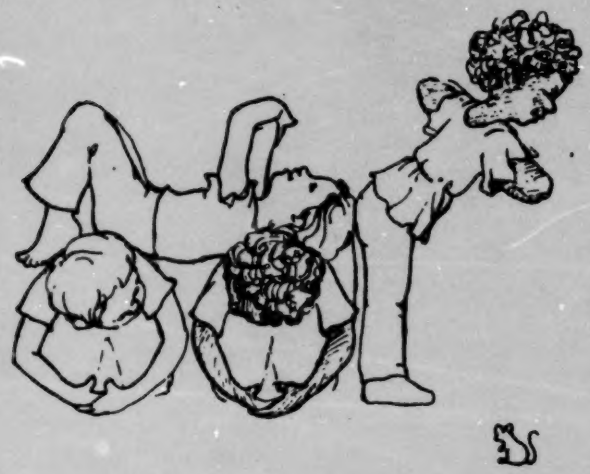
2. Of those machines mentioned, which do you think would be possible for us to create?

3. What are the parts of this machine?

4. Which of these parts would you like to be?

5. Is the machine complete with the chosen parts?

give a two minute warning before returning to the large group so that people will have time to finish rehearsing their "machines". In the large group, enough time should be given to complete the "machines" before others start to guess. This is affirming to those performing the machine as well as group-building for those who have worked together.



"MACHINE BUILDING - A 'CHOPPER' BICYCLE"

The large group "machine" is a good high-energy exercise which shows unity physically. The person who begins this abstract "machine" should say simply, "We're going to build a machine that we're all part of. When you see a place you'd like to fit in, add a sound and motion, or just a motion if you want. Make sure that what you add is connected to another part of the machine." This exercise helps build trust and positive feelings in a group.

ONE WORD STORYTELLING is a large group cooperation game. One person begins a "story" with one word, the next person adds a word, and so on until everyone in the circle has added one word to the story. This is a short game which is very amusing. Cooperation exists when words are set up so the next person can add a word easily, and when the last person can end the story naturally.

STORYTELLING is a fun community-building exercise, done in a large group. Begin the story: "Once there was a boy and a girl walking down a very long road. The girl had a basket in her hand. . . ." Stop the story by clapping your hands and pointing to someone to continue the story. The surprise element of not knowing who will be next keeps people's interest higher than if everyone responds going around a circle. Individuals may be called on more than once, although in a very large group there may not be time. People should have a chance to contribute if they want to. The story can be pure make believe or one which relates to the school. In either case, the story should move quickly. The more people in the group, the briefer each person's part of the story should be.

GRAB BAG DRAMATICS is a fun cooperation game for small groups. Before starting, fill paper bags with several unrelated objects, one bag for each group, one object for each person in the group. Every person should take one object from the bag, without looking. After all the members of the group have an object, they are to work together to create a skit in which all of the objects are used and related to each other. It is a good idea to do a demonstration skit first, in front of the group, so everyone can see the procedure. After the skits are created, return to the large group to perform them. Older children might want to discuss how they put together their skits. Another idea is to videotape the entire procedure of one group, and play it back for the whole group. This can lead to an interesting discussion on the process of cooperation.

GROUP COOPERATION PROJECTS

These exercises emphasize group work toward a final product. Ideally, people should feel proud of the contributions they have made individually. In addition, the group develops a sense of cohesiveness through working together successfully toward a positive final goal.

COOPERATION FRUIT SALAD is an activity where each person contributes to and works at creating a fruit salad that can be shared by the group. Several processes can be used to achieve the final goal; ask each child to bring some pieces of fruit; make lists of which people should bring which fruit; count off by apples, pears, bananas, oranges, melons, peaches, etc., and have all the "apples" bring apples and the "bananas" bananas, and so on. These groups can also indicate who will prepare what fruit for the salad. Don't forget the cups and spoons so that everyone can share the fruit. This idea might be used as a fund-raising project for the school, or as a gift to other classes.

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GROUP COOPERATION SOUND EFFECTS TAPE. In small groups, ask people what sounds would be interesting for a sound effects tape. Then ask each person to choose a sound they could record. These can include: running water, traffic noise, a school bell, clapping, a siren, whistling, etc. People can then go in pairs to record the sounds. Each group can then play the tape for the rest of the class. Another process for the "Sound Effects Tape" is to have the whole class make a cooperative tape with individuals or pairs taping sounds. Both structures encourage people to work together toward a final goal. The tapes can lead to a discussion on what sound is, and what different kinds of sound exist. This exercise goes well with a Science unit.

GROUP COOPERATION SLIDE SHOWS. Gather several old slides that no one wants. Remove the pictures on the slides with Clorox. (Plastic frames can be dipped in Clorox. Use brush or cloth for cardboard frames.) Give each person a cleaned, blank slide. Hand out fine-pointed magic markers. Ask people to make a design on the slide and put their name on the outside of the slide. Slides can be put together and shown as a class slide show. Small groups can also put together mini-slide shows and add music and a script. A few members of the class might want to show either the large group slide show or the small group shows to other classes, and teach them how to make their own. Individuals should be affirmed for the slides they have created, in addition to the satisfaction they have had in working toward a community goal.

COOPERATIVE BUILDING WITH TINKER TOYS is best done in small groups. As with other similar small group exercises, there should be two ground rules: 1. Everyone has a chance to help the group decide what to build, and, 2. Everyone has a chance to participate in the building. Ask people to break into small groups to build something cooperatively with Tinker Toys. After ten minutes or so, everyone should have had enough time to build something, and everyone should return to the large group to show and discuss their Tinker Toy creations. Older children might be interested to discuss how they worked together. It is helpful, although not necessary, to have a facilitator for each group.

FUN WITH OTHER GROUP COOPERATION ACTIVITIES

The majority of the following exercises are particularly joyful games that can be done with a large group of children throughout the day. They help to build a sense of community by having children experience fun, positive experiences together.

RAINSTORM is a circle game in which participants simulate cooperatively the sounds of a rainstorm. The facilitator begins by rubbing hands together in front of one person in the circle. That person imitates the motion. Then the faciliator goes around the circle and one by one adds everyone into the motion. The next time around, the facilitator clicks fingers in front of one person. Everyone else should still be rubbing hands until the facilitator comes around with clicking fingers. The next time around, the facilitator makes a pattering sound on the legs. The peak of the storm occurs with feet stamping. So far, the wind has started to rustle the leaves, the rain has begun, then has become louder, then has developed into a full thunder storm. The next part of the game is the subsiding of the storm. After the stamping, the pattering returns, and then the clicking fingers, and finally the hands rubbing, getting quieter and quieter until there is silence.

SCAVENGER HUNT encourages cooperation in small groups. Plan clues for groups so that different groups go to different parts of the school (library, gym, lunchroom, etc.) at different times. Teachers in charge of these areas should be consulted beforehand. Each of the clues should be in a packet along with directions for a cooperative activity such as:

a. Imagine it is a rainy day. Draw a picture of what you as a small group would like to do.

b. Make paper bag puppets and put on a show.

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c. Build something together out of these Tinker Toys.

d. Share these cookies.

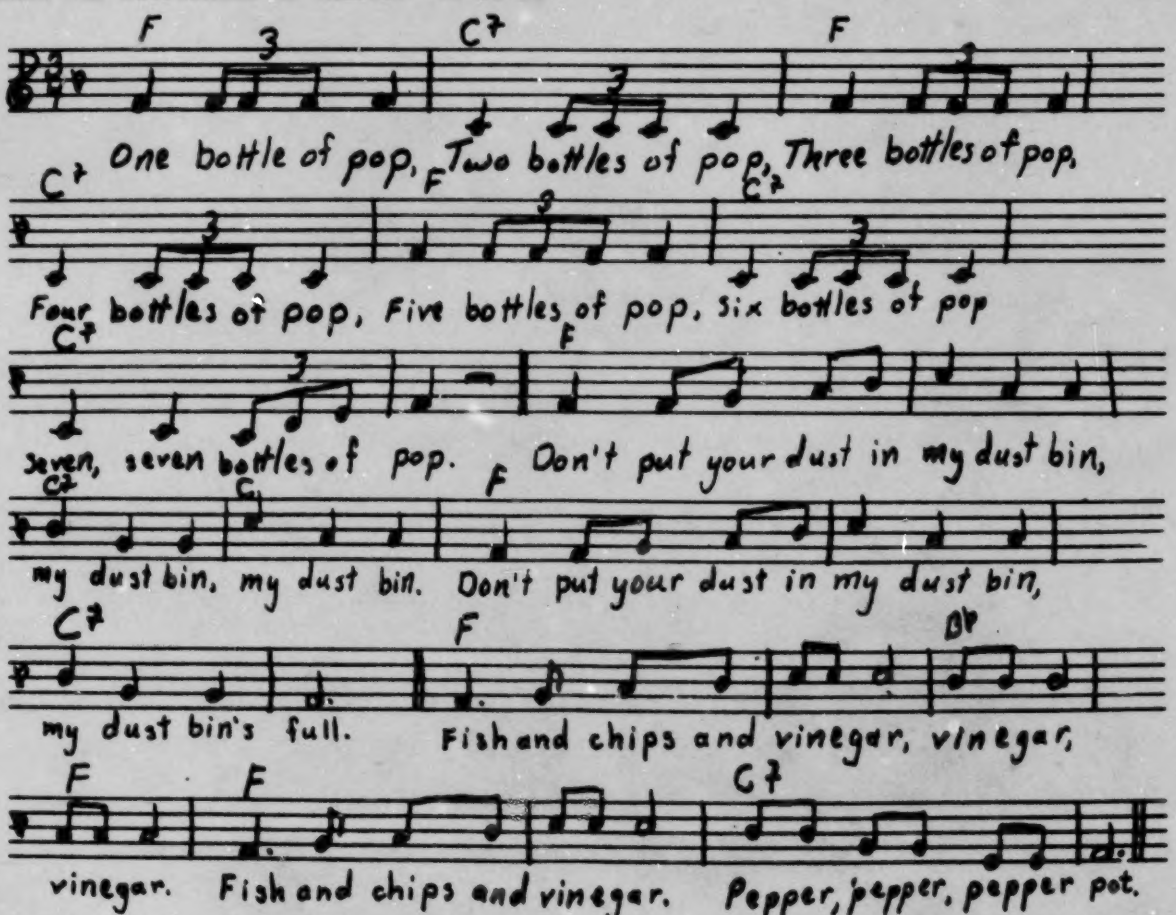
e. Tell a story to which everyone in your group contributes.

There could be surprises at the end or a sharing of what everyone did in the small groups. Either way, *it is important that the emphasis be on cooperation rather than on finishing the scavenger hunt first.*

MAGIC MICROPHONE is a group cooperation technique that facilitates large group discussion. Choose an object (a can, book, block of wood, etc.) that is large enough to see and light enough to pass around. This object becomes the magic microphone. When one person has it, it is that person's special time to talk. Cooperation occurs when the microphone is shared. It is important to treat the microphone with respect.

MUSICAL LAPS is a non-competitive version of musical chairs. People stand in a circle holding on to the waist of the person in front of them. When the music is going, people walk around in the circle, and when it stops, people sit down in the lap behind them. If people are cooperating, the circle will stay up and everyone will have a comfortable lap to sit on. If people do not sit down gently or help others to find a seat, then the whole circle falls down. Children love this game, and try very hard to keep the circle up.

SINGING is a very positive, group-building activity to bring a group together, or to close a special time, or to energize or relieve the tension in a group. There are several songs in the appendix. Here is one song that children especially enjoy as an "energizer".


F C7 F
One bottle of pop, Two bottles of pop, Three bottles of pop,
C7 F C7
Four bottles of pop, Five bottles of pop, six bottles of pop
C7 F
seven, seven bottles of pop. Don't put your dust in my dust bin,
C7 C7 F
my dust bin, my dust bin. Don't put your dust in my dust bin,
C7 F B♭
my dust bin's full. Fish and chips and vinegar, vinegar,
F F C7
vinegar. Fish and chips and vinegar. Pepper, pepper, pepper pot.

COMMUNITY MUSIC MAKING can be done with handmade instruments (See "Instrument Making", Page 47) or with kazoos, harmonicas, tambourines, recorders, guitars, spoons, sticks, bottles, jugs, pans, etc. Each person in a large circle should have one instrument. One person should act as the conductor and should state that, as in an orchestra, the musicians should pay careful attention to the signals of the conductor. The conductor begins by pointing to one musician to begin playing. After a rhythm is established, the conductor points to the next person, waits for the sound to develop, then points to the next person, and so on around the circle until everyone is part of the music making. When the mood is cooperative and serious, the music will be remarkably good and affirming to the group. Children seem to enjoy continuing the music for a long time. To take advantage of this, use some variations such as pointing to one or two people to each play a solo, or to others to play a duet. The conductor can also point to similar instruments to play together, and so on.

Chapter Nine

DO YOU HEAR ME?

Learning to Communicate

Conflict and violence occur frequently when there is lack of communication. It is difficult to deal with a problem if you do not understand it, and it is hard to understand it if you are unable to listen to what people are saying. Often, we make assumptions about what has happened, or we leave it to our imagination to decide what went on. Improving observation skills helps people to understand why conflicts occur. Improving speaking skills gives people the chance to practice speaking and to see to what extent they are understood by others.

LISTENING SKILLS

The following games and exercises help people to improve and practice their listening skills in a fun, supportive atmosphere. Most of these games help to analyze the communication process, including what communication is, and what causes lack of communication.

THE TELEPHONE GAME as usually played by children highlights problems in communication. The message received by the last person is humorously different from the original. When this game is used to improve listening skills, it is played in a different way. The goal is to have the last person receive accurately the original message. This can be done by analyzing how messages get around. Sit in a circle. Begin with a regular sentence such as "Last night the moon was shining and I loved watching it." Ask everyone to pass this sentence around the circle in a whisper. More likely than not, it will be garbled by the time it reaches the last person. Ask what helps get messages around. Ask what helps people to hear the sentence or phrase correctly. Replies might be: speaking into my ear; speaking slowly and clearly; a quiet room; etc. Post these reasons on the blackboard or a newsprint pad. Think of a new sentence and go around the circle again. Vary the length and difficulty of the sentence depending on the group. If the final sentence is different from the original, ask for a discussion of why communication failed, using the list of reasons for breakdown in communication. Go around the circle a third time, saying that people can now check back if they are unclear as to the message. They may whisper: "Did you say. . ." and the other person can reply: "Yes, I said . . ." If the group has not already passed the original message around accurately, the whispering-back method will help them to succeed in the task. This game is a very positive group-building experience at the same time that it helps children to improve their listening skills.

TELEGRAPH is similar to the "Telephone Game" except that the message is non-verbal. The message consists of squeezes and pauses which are sent through the hands. Eyes are closed so that no one can "see" the message. The participants hold hands in a circle, which helps to make this game a very unifying experience. After the message goes around the circle, the last person explains verbally what the message was. The message can also be sent in both directions and stopped across the circle when one person receives the message from both sides. This is effective in large groups. "Telegraph" can be used with a History unit. For instance, children can pretend to send a message from New York to California and back. Some groups might want to use Morse code.

COOPER SAYS is a cooperative version of "Simon Says." It helps children to improve their listening skills in a fun atmosphere. At arm's length, everyone should face "Cooper" and follow directions only when they are preceded by "Cooper Says". This game is different from "Simon Says" for this reason: If people do an action which Cooper did not say to do, they still remain in the game. This lowers the risk level of the game, and involves more people. One variation is to see if the whole class can follow ten directions accurately. "Cooper" loves to see cooperation, the first six letters of which spell his name!

COMMUNICATION STORYTELLING in small groups is a cooperation and a listening skills game. One person begins the story, the next person adds to it, and so on, until everyone in the circle has contributed. To continue the story, go around the circle or have people add to it whenever they feel like it. It is fun to tape record the stories, and play them back to see if each person's part of the story was listened to, and if the story held together. Be sure that each tape recorder is working and that each group has a tape recorder. If children wish to repeat the game, an interesting addition is to have one group pantomime what the other group is making into a story. Children might also want to keep the tape to play to another class, or make the stories into a class book, something they would be very proud of.

THE DESCRIPTION GAME encourages people to listen closely to different descriptions of the same object. Ask for three volunteers to describe a fairly complex object in the room which is visible to everyone. Then ask the rest of the group to compare each of the three descriptions with what they see. If a bulletin board were the object, some people might notice the pictures, others the writing; some may be general, others very specific. The "Description Game" improves listening skills since people have to concentrate on what the speakers say. It is also an observation game since everyone has to focus on the details of the object. The "Description Game" can lead to a good discussion of how people see things differently. It can also go along with a creative writing exercise on observing things for detail.

DIRECTION FOLLOWING is most effectively done in a large group. Ask for three volunteers who will be told to listen carefully to a set of directions that will be given only once. These directions should be followed by one person at a time in front of the rest of the group. Their purpose is to observe whether or not the three volunteers follow the directions. Be sure to let all three finish before the observers make their comments. The directions should be fairly complicated, but not too long. An example is: "Go to the blackboard, write your name three times, put an 'X' to the right of the second name, and underline the third name. Go to the window, clap your hands three times, return to your seat, sit down, cross your legs, and shake hands with the person to your left." The volunteers have to listen very carefully in order to follow the directions, and the observers have to listen and observe to know if the original directions are being followed. This game can be played throughout the year with different volunteers. However, if people are particularly enthusiastic, you might want to try the game in small groups where everyone has a chance to follow directions and where the observers have a more active role. In either structure, a discussion might develop on the importance of giving clear directions as well as listening to them.

PARAPHRASING is a challenging activity for children and adults. Pick a topic that is relevant to the group. The first person speaks on that topic after which the second person paraphrases the first person. Paraphrasing is not necessarily repeating what the other person says; rather it is being able to express the main points of what the other person says. After the first person has O.K.'d the second person's paraphrase, the second person begins talking on the same topic and the first person then paraphrases. This can also be done in small groups with observers. Either way, paraphrasing is a serious game which helps actively to improve listening skills.

LISTENING TIME helps people practice listening. It is also an excellent way to begin a session since it focuses everyone's attention in a quiet way. Start by asking people to listen to the sounds outside the room. After a minute or so, ask people to say what they heard. "Listening Time" shows people how much they can hear when they are quiet and really listening.

OBSERVATION GAMES

While many of the following games are similar to the listening skills exercises, the communication emphasis is in seeing rather than in hearing. This is very helpful in analyzing why conflict occurs. In many of these games, good discussion can be developed about body language, facial expression, and how people show what they want to say.

THE OPEN-CLOSED GAME is an exciting way of introducing the theme of observation in a large group. Sit in a circle. Begin by explaining that this is an obser-

vation game where children have to watch very closely in order to figure out whether a book is "opened" or "closed". The key observation point here is that when your legs are apart, the book is open, and when your legs are crossed, the book is closed, even though in reality the book may be open. When people understand that they are to guess what makes the book open or closed, begin passing the book around saying, "I am passing the book to you open" (if his legs are apart) "and passing you (to the next person) the book closed" (after crossing his legs). Passing and receiving should go around the circle until most people have understood the key observation point. Care must be taken to introduce this game in a clear, simple way so that most people can guess the key clue. It is just as important for children to feel successful at this game as it is to improve observation skills. Later on, when the group has had experience with several observation games, children may want to create more difficult versions of the "Open-Closed Game".

THE SWAMI GAME helps people practice concentration and observation of details. One person should dress up as the "Swami" (hat, cloak, makeup, etc., something exotic) and should wait outside the classroom. Another person should begin by saying that the group is going to have a surprise "Swami" visitor who can guess whatever object the children pick. The group decides on three objects in the room. Be sure to say that there is a reason why the Swami can guess what they are thinking, and if people really concentrate, they can discover the Swami's secret. Next, the facilitator invites Swami into the room, says hello with great reverence, and begins asking the Swami questions: "Is the object the students have chosen Dale's green sweater?" "Is it the math book on the desk, Swami?" The Swami and the facilitator have decided beforehand on one key object (say, the teacher's desk) and every time the facilitator names that object, the Swami knows that the next object will be the one the group picked. After going through several objects, the students will understand the trick and their various observations can be discussed. While the game should be challenging, still it should be fairly easy for children to guess. This is a fun way to introduce the theme of observation skills. It can serve as a reference point for later, more serious observation work.

THE EYE WITNESS SKIT is another dramatic way of working on observation skits. The goal of this game is to show how people see things from different perspectives. Present an already-rehearsed skit with several details to the class. The skit should come as a surprise, be high-energy, loud, and attention-grabbing. It should be obvious that it is a skit and not something that could be interpreted as a real life situation. Discuss what happened in the skit. Probably there will be several different versions which should be compared with what actually happened in the skit. List the reasons why people saw different things (people were in different parts of the room; there was too much noise, etc.) and refer to that list when dealing with communication problems.

"SWAMI"

SKITS TO OBSERVE FOR DETAIL. These are fun small group activities which can be an extension of "The Eye Witness Skit" (above) to further work on observation skills. Do a sample skit for the large group which is full of details to observe, and then discuss the details. Then, break up into small groups and have each group create a skit with many details. Each small group should perform their skit in front of the large group, after which the details of each should be discussed. While the main purpose of the skits is to improve observation skills, they are also confidence-building and unifying for the whole group.

KNOW YOUR ORANGE is a fascinating game which reinforces the observation of minute detail. In a circle, pass out one orange to each person. Tell everyone they will have five minutes to observe their oranges carefully. The oranges will be collected, shuffled, and placed in the center of the circle. Then each person will have to find his or her orange! People should be able to recognize their orange easily. A more challenging version is to ask people to locate their oranges with their eyes closed. Discuss what makes it possible to recognize one orange out of all the rest. All oranges are not alike! This can be done with potatoes, apples, or whatever seasonal produce is least expensive.

THE FISHBOWL is a structure which allows people on the outside of a circle to focus on what is going on in the inside. Choose volunteers to go into the center of the circle. Others will stay in a circle around them. The fishbowl activity is usually either a conversation or a roleplay. Topics might include: planning a class trip; planning a game booth for a street carnival; planning a party for the last day of school, etc. Older groups and teacher groups might want to discuss certain problems in the school. Avoid a highly controversial topic. In this context, the observers might get so involved in the content of the fishbowl that they would fail to concentrate on the process of the activity. To help the observers to focus on the fishbowl process, use the following Observer Check List.

"Fishbowl"

OBSERVER CHECK LIST

1. Did everyone talk?
2. Did everyone listen?
3. Did anyone not get a chance to talk because others were talking?
4. Did people fidget? (Were they restless?)
5. Were people looking at the talker?
6. Did everyone talk loudly and clearly?
7. Were people talking to everyone in the group or just certain people?
8. Did the group stick to the topic?

Each of these questions should be read over to the whole group. Children should be asked to paraphrase what the questions mean so that they have a clear understanding of them. Emphasize that there is no one right answer to the check list questions, but that people are working together to make observations about what is going on in the center of the fishbowl. After the topic discussion comes to a natural end, ask the participants how they felt. Then ask the observers what they saw by reviewing the check list. You might want to do several fishbowls at different times so that everyone can have a chance to be in the center of the circle.

RUMOR encourages observation skills. Ask for a volunteer who will leave the room. Then show a fairly complicated picture to the rest of the class members. Ask them to observe the picture carefully so that they can describe it. Put the picture away and ask the person outside to return. Then the rest of the class describes what they saw in the picture. Usually there are several different versions of what is in the picture. This can lead to a good discussion of observation. When this game is played several times, it can help to improve observation skills. A more complicated way of playing the game is to have two people go out of the room. Bring the first

one back as before and have the group describe the picture. Then bring the second person back. Have the first person describe what he heard to the second person who returned to the room. This can lead to a good discussion of how rumors get started.

SPEAKING SKILLS

Often communication is hindered because people are unable to hear physically what the other person is saying. People who do not speak clearly are frequently unaware that this is why they are having communication problems. These communication exercises are designed to create a fun, safe atmosphere for encouraging people to develop confidence in speaking. Some of these exercises simply point out the need for speaking loudly and clearly.

THE INQUIRING REPORTER INTERVIEWING GAME is excellent for building confidence and helping children speak in front of a group. One person plays the role of the "Inquiring Reporter" who has come to find out as much about the school and the students as he can. The reporter asks the student "On what subject would you like to be interviewed?" The reporter then asks the student questions on the subject (in a very official tone) and pretends to jot down notes. The interviews can be done at intervals throughout the week, or done in small groups where everyone has a chance to be interviewed in one session. In either case, all of the attention should be focused on the person being interviewed, since it is that person's special time. The game should be both supportive and confidence-building for the individual, and community-building for the group. Interviews could be put on newsprint.

THE DIAPHRAGM BREATHING EXERCISE is a good introductory exercise for voice projection. Begin with everyone standing up straight in a large circle. Ask people to put their hands on their abdomens, take a deep breath, and feel their diaphragms expand. Ask them to exhale and feel their diaphragms contract. Then have everyone inhale to the count of ten until everyone is breathing from the diaphragm. Then, with hands still on the abdomen, have everyone say "Ho, Ho, Ho. . ." Everyone who is speaking from the diaphragm should sound loud, and be able to feel the diaphragm contracting with each "Ho". The next step is to go around the circle and have everyone say at least five words from the diaphragm. This exercise can be referred to at other times if people are not projecting.

THE DISTANCE SPEAKING GAME is an exciting way of encouraging children to speak loudly and clearly. Before the game, cut up two strips of different colored crepe paper so that each student has one strip of each color. Explain that these are going to be flags to wave to indicate whether they can hear the people who will be speaking. ("Wave the brown flag if you can hear, the white flag if you can't.") Divide the class into two lines facing each other at opposite ends of the room; have one person from each line go to the center of the room, and have the two people face each other and the line they came from. Think of an interesting topic that the two people in the middle can discuss, (What I'm going to do when I go to the circus, street carnival, etc.) Explain that whenever the two center people hear a clap, they should take one step back, thus taking them one step further away from their original lines. (The leader does the clapping.) While the discussion is going on, people in the lines should be waving flags indicating whether or not they can hear. The people speaking should be aware of these flags, and talk more loudly if people can't hear them. When the speakers have backed up all the way to both lines, have them rejoin the lines. Then have someone else start from the middle and back up to the end of the lines. It will be more comfortable if chairs are lined up across the room rather than have people standing. Everyone should have a chance to be in the center. If students seem bored with the topic, change it to something of more interest to them. Since the game is fairly complicated, be sure to explain carefully all the details before beginning.

SPEAKING IN FRONT OF A GROUP can be done in several different ways, depending on the group. Students can draw topics out of a hat, the teacher or the students can suggest topics, or the speaker can choose his or her own topic. The audience may want to sit further back to add more of a formal tone to the game. This is a good concluding game for speaking skills. While this is the most challenging exercise, the atmosphere should still be a safe one. By playing a game where the audience "acts" formally in response to an "official" speaker, much of the fear can be alleviated because everyone knows they are only playing a game.

Chapter Ten

WE ARE ALL SPECIAL

Affirmation of Ourselves and Others

Poor self image is at the root of many conflicts that exist in schools today. If people do not feel positive about themselves, it is very difficult for them to feel positive about others. Sometimes this prevents people from even seeing another person's point of view. This is the basis of many put downs.

These exercises are designed to help individuals look at the positive things about themselves, and to encourage others to find the positive things about their peers. By working with these exercises, the focus is changed. The child has a new experience that makes him feel proud and good about himself.

The first exercises are best done in large groups. The second section is concerned with personal affirmations. There are several activities for individuals to reaffirm themselves. The third section is on the affirmation notebook.

LARGE GROUP AFFIRMATION ACTIVITIES

AFFIRMATION NAME TAGS can be used in large groups in various ways. Ask people to write on a name tag their favorite color, subject, place, or one thing they like about themselves. Choose whatever question seems most appropriate for the group. Afterwards, go around the circle and listen to each person's response to the question.

DO A MOTION THAT EXPRESSES YOUR NAME. Begin in a circle and do a motion that expresses your first name, then a motion that expresses your family name. Then, go around the circle and have people do motions that express their names. This is an affirmation exercise in that it structures a positive experience for everyone. Each person has a chance to be expressive and each person is watched and receives attention. An even more affirming way of doing this exercise (and one which helps people learn names) is to have everyone repeat the names and motions. This is a lot of fun, encourages people to laugh, and helps develop a sense of group.

PANTOMIME ONE THING YOU LIKE TO DO is group building and affirming to the individual. In a large circle, ask people to pantomime one thing they like to do. Be sure to let people finish their pantomimes before others start to guess. Everyone who wants to do a pantomime should have a chance.

MAGIC BOX is also a pantomime game. Place an imaginary "magic box" in the center of the circle. Each person in turn goes to the box and "takes out" something, pantomiming an activity or game. When others in the circle guess the activity, they go to the center of the circle and join in. The originator tells the others if they are correct. Another person takes something out of the box, and the process continues. The game is affirming to those in the center of the circle.

THE AFFIRMATION INTERVIEW is an activity for a large group where one person is "interviewed" and given special attention in front of the whole group. The questions should be simple, non-threatening, and interesting enough to hold the attention of those listening. Some examples are:

1. What is your favorite sandwich?

2. What place would you like to visit?

3. What is something you enjoy doing? On Saturday morning? After school?

4. What good movie have you seen lately?

The interviewer should look directly at the person being interviewed, and ask questions that seem appropriate to that individual. The interviewer should be very positive, praising the interviewee as much as possible. Also, only one or two people should be interviewed in one time block so that everyone is able to enjoy an equal amount of attention from those listening.

I'M GOING ON A TRIP (and I'm taking a hug. . .) is an affirmation game which

encourages touching. In a large group, each person adds one physical expression to what the previous person is bringing on the trip. "I'm going on a trip and I'm bringing a hug, and a handshake, and a pat on the back. . ." The last person in the circle receives everything that the rest of the participants are bringing on the trip. This exercise provides a safe, fun structure through which people can touch. In groups that are embarrassed by touching and affirmation, save this exercise for the end of the year when more sense of group has been developed.

WORD TICKLER can be done in a large circle, when people have known each other for awhile. One person in a pair says as many nice things as he can think of about the other. This generally makes the person being talked about laugh; one person is "tickling" the other with words. After a few minutes the partners should switch roles. A more structured version of this game is to ask a person to say three nice things about a partner. If the group has already done several affirmation exercises, you might want to try having each person say one nice thing about the person next to him in front of the whole group. All three methods are affirming. Choose which is best for your group.

NEW AND GOODS can be used as a way of starting off the day or week, or as a small group exercise. "New and Goods" is a way of focusing the attention of the group positively. So often when we begin a new activity, our inner thoughts are "somewhere else." "New and Goods" is a way of helping people to focus on a specific question and arousing positive feelings about it. This focusing process enables people to come together so that a new activity can take place with the full attention of the participants.

Choose one question to ask the group: "What is one thing good that happened to you recently? Today? Over the weekend? Over the vacation, etc." Later on you might want to vary the questions: "What is your favorite color?" "Who is one person you admire?" Each person should have a chance to speak and be listened to by everyone in the group. In a large group, the New and Goods should be short, although in the small groups, people may want to spend more time on individual affirmations. New and Goods can also be used with a curriculum: "What is one thing you liked about the story we read?" Or the class might want to compile a "News and Goodspaper" where exciting things that happened to class members could be recorded on large sheets of newsprint and posted in the classroom. These could be changed daily, decorated, and compiled by different students each day.

SINGING is often affirming for the individual as well as community-building and energizing. Songs combined with action, as listed in the appendix, are especially affirming to participants.

AFFIRMATION CLAPPING is a birthday affirmation exercise which works well with younger children. One person is affirmed by everyone focusing their attention on him or her, and clapping where indicated, as follows:

Here is a *clap* for (person's name)
Here is a *clap* for health.
Here is a *clap* for wealth.
And here is a *clap* for Love upon you.
Here is a *clap* for all the years you've grown
And all you have to grow.

The verse can be followed by a burst of clapping affirming the individual.

INDIVIDUAL AFFIRMATION EXERCISES

There are two types of individual affirmation exercises in this section. In the first, individuals affirm themselves by creating something they can be proud of. In the second, individuals affirm others. As with the group affirmations above, both are community-building for the large group. There is also overlapping of the group affirming the individual. Many of these exercises can blend with current curriculum.

SILHOUETTES. People break into pairs and trace each other on large sheets of brown wrapping paper. (You can generally find this at a butcher shop). Then individuals fill in features with crayons, paint, or magic markers. Bring in plenty of fabric, yarn, and glue for clothing and hair. Ask people to put their names on their silhouettes and when they are finished, hang the silhouettes on the wall. You might want to affirm the silhouettes, or have a discussion on how people felt about doing them.

PUTTING POSITIVE STATEMENTS ON SILHOUETTES is most easily done in small groups. If there are six participants in a group, each person should put his or her name on six index cards and then pass the cards around the circle. Each child should should write one nice thing that he likes about each person in the group. People sign their names if they want to; it is affirming to see someone's signature on your card. When everyone is finished, return the cards to the people whose names are on top, and spend a few minutes enjoying the praises. If there is time, you might want to go around the circle and ask people to say one thing they liked about doing the affirmation cards. The final step is to collect the cards, and tape or paste them to the silhouettes. Hopefully, when people are feeling sad, they can look up at their silhouettes, and remember all the good things that were said about them. Some teachers may want to regard this as a reading and writing exercise.

STOCKING FILLERS. Everyone in the group hangs up a sock or stocking with his or her name on it. Then, ask people to write their names five times on five different slips of paper. All of these names go into a big hat after which everyone draws five names, writes one positive thing about each person, and puts the paper into that person's stocking. A longer version of this game is to have everyone in the class write one positive thing about everyone else. It should be made clear what the rules of the game are so that the students realize that put downs are not in the rules of this game.

AFFIRMATION VALENTINES is a February version of "Stocking Fillers". Have each child glue three sides of a red heart packet. Children then decorate and put their names on the hearts which are put on the wall. The next step is to have people write their names on two index cards which are shuffled in a big hat. Then each child draws two cards and writes a positive statement about the person whose name appears on the card. If people pick their own, or two cards for the same person, they should pick again. The affirmation cards are then placed in the heart packets. A good way to end this exercise is to have each person share a statement that was pleasing. Another possibility for an "Affirmation Valentine" is to make a giant class heart on which there is a positive statement about each member of the class. This can also be done by picking names out of a hat. This cooperative process can end with people saying one thing that they like about the heart. Both versions of "Affirmation Valentine" can be done as reading and writing exercises.

GRAB BAG AFFIRMATION NOTES is an exercise similar to "Stocking Fillers" and "Affirmation Valentines". It can also be used as a reading and writing project. Write each person's name on seven different slips of paper and put them in a bag. Then each participant picks out seven slips and writes one positive thing about each person on each slip. These can be handed to individuals, put into "affirmation stockings", or read aloud, if people choose. Be sure to think about which process is best for your group.

AFFIRMATION VIDEO

Many schools now have portable, easy-to-use half inch video equipment. In "Affirmation Video", each child has a chance to say one thing he likes about himself in front of the video. If you are doing this with a large class, each person's comments should be very short so that the tape is interesting to the end. It is helpful to give children a chance to think about what they would like to say before the taping begins. For groups that have not done a lot of affirmation exercises, it might be easier to ask the question "What is something that makes you smile?" Taping can be done in a quiet corner of the class or in a separate room. If there is much background noise, the tape will be distorted and not affirming to those being taped. Use a microphone, if possible. During playback, be sure to use a large monitor placed so that everyone can see easily. Mention that laughing is fine. It is funny to see yourself and your friends on TV, but put downs are not part of the game. This is an affirmation time. Afterwards, you might ask how people felt seeing themselves and others on TV, or ask them to write a comment about it. Another way of doing "Affirmation Video" is to have people interview each other in front of the camera.

AFFIRMATION FORTUNE COOKIES AND CUPCAKES. Have each person write at least one positive fortune. Collect these and put them inside cookies or cupcakes to be baked. Then, pass out the goodies to eat, and ask if people would like to discuss how their fortunes relate to them. This can also be done as a reading and writing exercise.

PICTURE VOCABULARY GAMES (or MAKING UP YOUR OWN READING TESTS) are designed to help improve vocabulary skills and to practice for reading tests in an affirming way. This helps children to associate words and pictures. The supplies that you need are: large sheets of paper (one for each person), crayons or magic markers, glue or staplers, scissors, several pictures from magazines. Children can cut out pictures themselves, or someone might choose pictures beforehand. The pictures should show something clearly. (More interpretive pictures can be saved for creative writing or discussion activities.)

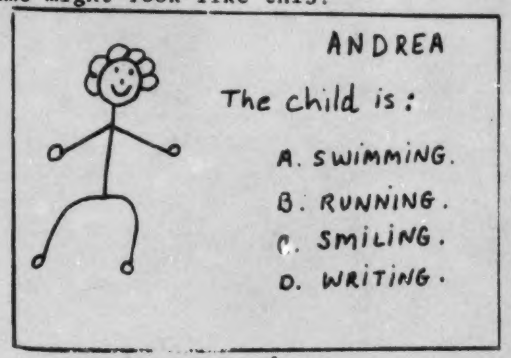
WORD GAME. Explain to participants that they are going to make up word games by using pictures. Ask them to pick a picture that they think shows one word clearly, then make up three other words that the picture does not show. A sample word game might look like this:

The picture is pasted to one side of the paper and the word choices take up the other side of the paper. Be sure that children put their names on their papers so that they can be praised for their work. When the word games are finished, people will have a chance to show their work to others who can guess the intended answer.

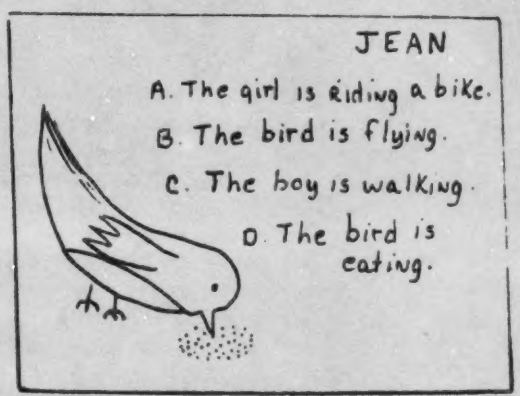
Make a sample word game in front of the group to help clarify the directions. Hold up a picture. Ask what it is. Ask for three words that do not explain what is in the picture. Write these down. Ask children which is the correct answer. When there are no more questions, people should be ready to begin making their word games. Be sure to have people situated so they can help each other with spelling.

This game helps children think of words, read them and learn to spell. It also provides a group game. The affirmation occurs when each child has a chance to read off the choices on his sheet so others can guess the answer. It should be stressed that this is an affirmation game, and that everyone will have a chance to show the word games. Applause after each presentation is affirming to the one showing the picture as well as to the whole group.

Variation: FILL-IN-THE-BLANK-SENTENCE WORD GAME is a more complicated picture vocabulary game because students have to think about sentence structure. Ask people to find pictures that show an action. The game might look like this:



Variation: SENTENCE GAME is an even more difficult picture vocabulary game. Ask participants to make up four different sentences about a picture, one of which describes accurately what is going on in the picture. It might look something like this:



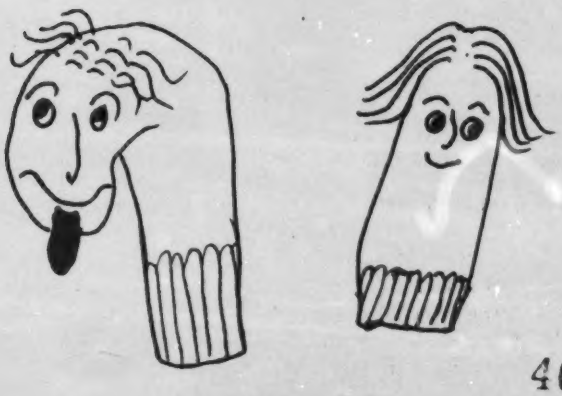
All three models of the picture vocabulary games can be done individually or in small groups. In groups of threes or fours, children can create cooperatively the picture-word games, and still show them to the whole group. Younger children may prefer working in small groups; some may prefer working with others; and some alone. Choose what is best for your own situation.

IF MY FEET COULD TALK is a creative writing exercise which attempts to get children to think and write about themselves. Children find the idea of talking feet amusing; thus it becomes a fun thing to do. (The idea behind this is similar to children talking through puppets; things that children have difficulty saying to people can often be said easily through puppets. Shy children can become very verbal through puppets.) Young children may have only a few words for their feet to say. Older children may write sentences and paragraphs. After children have written the "feet pieces", ask if they would like to read theirs to the class. Others might prefer being affirmed by having someone else read theirs. People should have the choice as to whether or not their material is read.

PUPPETS

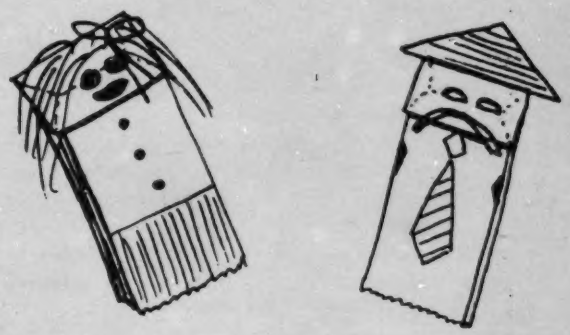
Making puppets is an affirming activity for children. Often shy children will talk freely with puppets, especially with ones that they made.

SOCK PUPPETS are easy to do. Have an old sock for each child and several scraps of material, yarn, etc. The next step is to cut out eyes, mouth, hair, etc. and paste them on the sock with white glue.



Be sure to let the glue dry before children use the puppets. Otherwise they can get very messy. Older children might want to sew on features. It is helpful to do a sample puppet for your group before beginning.

PAPER BAG PUPPETS are easier to make but less durable. Use paper lunchbags and draw faces with crayons or magic markers. Yarn and fabric can also be glued on for features and for clothes.



Books on more complicated forms of puppet making such as papier maché, styrofoam, celastic, rod puppets and shadow puppets can be found in your library. Some of these books are mentioned in the bibliography.

Children might want to "say something" with their puppets as a way of affirming what they have done. You might also ask children to give their puppets names and share them with the class. Children do not need scripts to do puppet shows. They love to create their own scenarios by acting out stories they make up or have heard. In doing puppet shows either for cooperation or conflict resolution, you can use a blanket thrown over a table for a makeshift puppet stage. Children might want to make a permanent puppet stage which is a good cooperation project and adds more pride to the work.

Although you may want to keep the puppets in the classroom for much of the year for cooperative shows or conflict resolution, be sure that children take their puppets home finally. Puppets could be kept in special "homes" around the room or in "affirmation notebooks".

Chapter Eleven

A NOTEBOOK ALL ABOUT ME!

Creating a Treasured Possession

The "Affirmation Notebook" is a collection of individual self-affirming sheets that are created and compiled by students throughout the year. Choose those sheets which seem most appropriate to your students, and mimeograph blank copies of them. Be sure to make extras for those who want to use more than one sheet. The main purpose of the notebook sheets is to give children a way of expressing positive ideas about themselves. Some sheets encourage self-affirmation through drawing and through clarifying what each child likes to do. Others are personal records of who a child is and what is special about herself or himself. Others can be used with curriculum units combining affective and cognitive learning. All encourage children to creatively express positive ideas about themselves, and so help them to receive recognition and affirmation.

In general, it is a good idea to do a sample sheet in front of the class so that participants are clear about both the directions and purpose of the sheets. Also, it will be helpful to evaluate each sheet. This will allow time to share affirmations in the large group, and thus will be group-building. It will also give you insight into which types of sheets your children enjoy most. Sheets can also be done separately rather than in connection with the "Affirmation Notebook".

THE AFFIRMATION NOTEBOOK COVER can be made at the beginning or end of your "Affirmation Notebook Project". The cover and end page provide a positive place for students to keep or carry home all the positive sheets about themselves that they have done. These notebook covers include an affirmation of self as well as an affirmation of others.

You will need two sheets of legal size oak tag for each child, crayons, magic markers, and brass fasteners. It is easier if you get a hole punch and punch holes in advance so that children may fasten the notebooks together right away. This also avoids confusion as to which is the bottom, top, back, or front.

Ask children to write their names on the front cover. This can be done for identification, or as an elaborate design. The next step is for children to draw a symbol that represents themselves. This could be a flower, tree, mountain, baseball glove, self-portrait, etc. If any children don't want to draw symbols, they can trace their hands. Younger children may want to draw a picture of something they like.

The final step is for children to write positive comments on one another's "Affirmation Notebook" covers. This should be done in a structured way so that a similar number of comments is written on each person's notebook. One way of doing this is to break into small groups and pass the covers around. Children don't have to sign their names to their comments. However, children receiving the comments would probably like it if they were signed. Another way of structuring, is to ask children to write comments on eight different notebooks, and point out that only eight comments should be on each notebook. In a small class where people are already supportive of one another, you might leave it open and have everyone write on as many notebook covers as time permits. Children should be encouraged to help each other

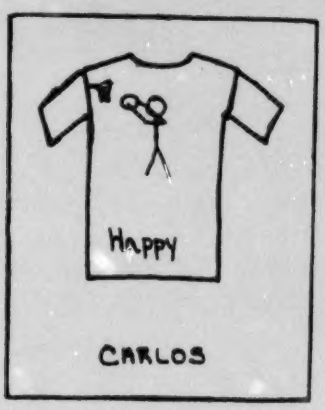
with spelling, tracing, and sharing markers and crayons. If someone does write a negative comment, it should be clearly stated that this is an affirmation exercise. Either erase the comment or start over. Be sure to affirm anyone who is put down. In some cases, it is helpful to also affirm the person who made the negative comment. If you are not planning to do "Affirmation Notebooks", you could do this exercise on large sheets of paper and not make the notebook covers. Covers could be displayed in the library or halls.

DRAWINGS

The following notebook sheets involve affirmation drawing. The demonstration pictures should be simple and easy to draw.

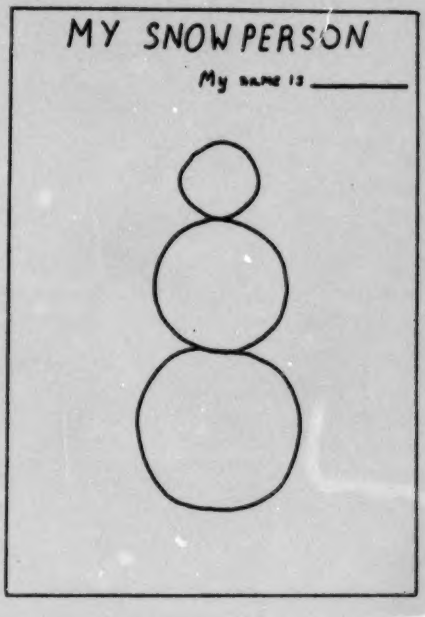
AFFIRMATION TEE SHIRTS. This exercise encourages children to think about themselves and what they like to do. Draw a picture of a tee shirt on a spirit master and make enough copies for the entire class. The following directions should be given briefly: 1. Put your name on the sheet. 2. Draw a picture of something you like to do. 3. Write one word that describes *you*. This word can, but does not have to, relate to the picture. Be sure to make your demonstration picture easy to draw. For people who are intimidated by drawing, suggest drawing with stick figures.

One way to complete this activity is to have children describe their pictures, or read their words to the class. Children are generally interested in what others have done. However, be sure to move things along quickly so that those speaking last will get as much attention as those at the beginning. If some children ask not to show their pictures, they shouldn't be pushed. You can say at the end, "If you haven't shown your tee shirt yet, you can do it now." This gives reticent children a second chance if they really want it.



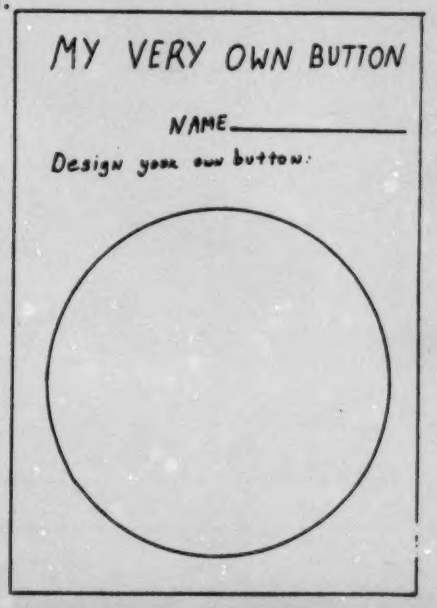
Some children will finish early, so plan an activity for those who finish first. If children are working in small groups, leaders might ask why children chose their symbol and encourage personal sharing. The tee shirt idea might be expanded into a project where children put their symbols on real tee shirts.

MY SNOW PERSON is an affirmation sheet for younger children. It gives them a structure in which to create a drawing and be proud of it. Children love to decorate the snow person which looks like this on the mimeographed sheets they receive.



At the end of the exercise you may want to do a group affirmation of the "Snow Person" sheets, or ask how people felt while doing them.

MY VERY OWN BUTTON is an affirmation sheet that encourages children to create their own design for a button. This could be used as a worksheet for making a real button.



ONE ANIMAL I LIKE is a sheet which helps people think about and draw a favorite animal. It could be done with a unit on animals. If your purpose is to help young children learn the names of animals, be sure to have people mention the animals they chose. The mimeographed sheet might look like this:

ONE ANIMAL I LIKE

My NAME IS _____

ONE ANIMAL I LIKE IS A/AN _____.

It Looks Like this:

A MAP OF MY NEIGHBORHOOD is an interesting way to learn about maps and communities. For younger children you may want to do a map of the school. Be sure to ask children to get the names of streets located where they live, before doing this project in class. The mimeographed sheet might look like this:

A MAP OF MY NEIGHBORHOOD

My name is _____.

My address is _____

_____.

Here is a MAP of my neighborhood:

SELF PORTRAIT is one of the most difficult affirmation sheets, and should be done only later in the year when students are developing stronger self-concepts. The "Self Portrait" sheet is mimeographed with a blank oval on it, and a place for one's name. Directions are simply to "Put your name on the paper and color in a picture of yourself." Some children may feel more comfortable doing drawings of each other.

Questions About Me

My name is _____.

1. I am _____ years old.
2. I have _____ eyes.
3. I have _____ hair.
4. I live at _____
5. I live with _____
6. My favorite food is _____
7. One color I like is _____
8. An animal I like is _____
9. A song I like is _____
10. My favorite book is _____
11. My favorite T.V. show is _____
12. A good movie I've seen lately is _____
13. One thing I'm proud of is _____
14. If I could go anywhere I'd go to visit _____
15. My favorite game is _____

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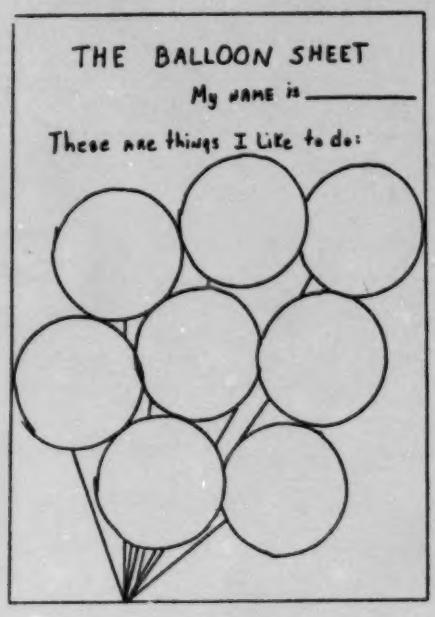
PERSONAL SHEETS

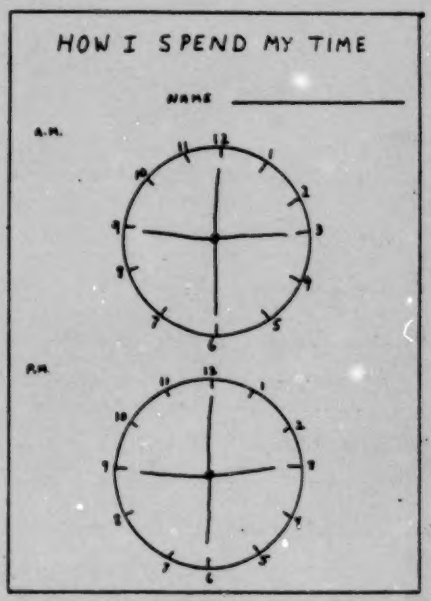
The following sheets are largely written exercises that encourage self-awareness. These sheets help children to learn more about themselves and others in a positive atmosphere. They may be regarded as reading or writing projects that encourage self-awareness.

THE BALLOON SHEET is an affirmation sheet which encourages children to look at what they like to do and be affirmed by it. Each child should have a mimeographed sheet with blank balloons as illustrated below. The following simple directions might be given: 1. Put your name on the paper. 2. Write one thing you like to do in each ballon. For example: roller skate, eat ice cream, see movies, etc. 3. You can use crayons, colored pencils, magic markers or pens. Some children might want to color the balloons. Others might want to add new balloons.

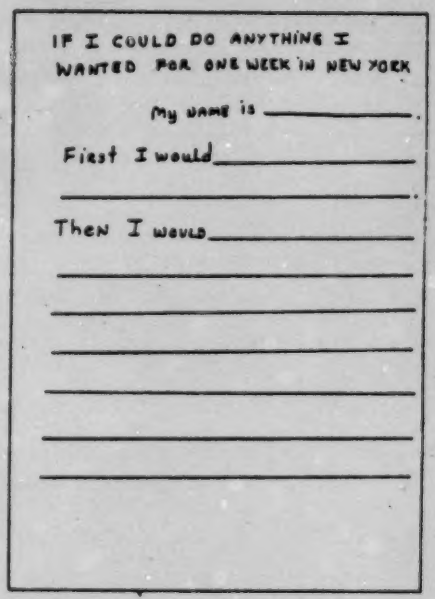


QUESTIONS ABOUT ME covers basic introductory material about individuals. Therefore, it is a good affirmation sheet to do early in the year. The questions such as given below should be adapted to your age group and the interests of the children. Younger children prefer single word fill-ins; older children usually prefer questions that allow them to describe something in detail. Children may want to make up several different "Questions About Me" sheets.

HOW I SPEND MY TIME is an affirmation sheet which helps people look at what they do during a day. Ask children to write in circles like those shown below what they do at different hours of the morning or evening. This exercise could also be used with a unit on time.



IF I COULD DO ANYTHING I WANTED FOR ONE WEEK IN NEW YORK is an affirmation sheet which helps children to think about what they would really like to do if they could do anything. This is also a writing exercise. The sheet might look like this:



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MY FAMILY SHEET. Copies of this sheet can be handed out with the "Family Tree" sheet that follows. Children enjoy fill-in-the-blank sheets if they are not considered tests.

MY FAMILY

My name is _____.

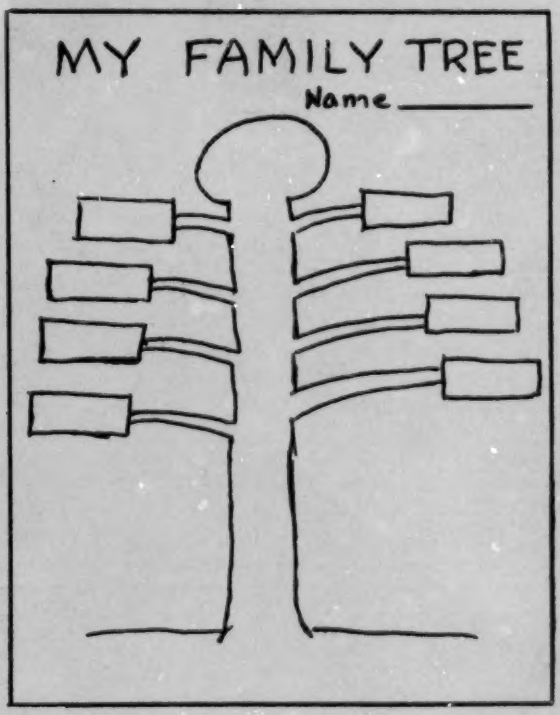
1. My family has _____ members.
2. We like To _____.
3. We like to eat _____.
4. Our favorite place to visit is _____.
5. One game we like is _____.
6. One funny thing that happened to my family is _____
7. I'm proud of my family because _____
8. A pet that we like is _____.

As with the "Tree", this activity can be used in a family unit or as a language arts exercise in writing and spelling. The questions given are samples; you might want to use more, fewer or different questions. Some other ideas are:

1. On Saturdays we often . . .
2. One really good thing about my family is . . .
3. The youngest person in my family is . . . the oldest is . . .
4. If my family could do anything for our vacation, we should . . .

After the sheets are filled out, you might want to ask children to share one thing about their family. In a large group children may read aloud from their papers. In small groups, children can share all or some of the fill-ins. If the trust level is high, children might get into the topic: "What I'd like to see changed in my family." Or children might even get into a problem-solving discussion where the group works on one person's problem at a time to try to come up with usable solutions.

THE FAMILY TREE. The "Family Tree" sheet is simply a "tree" with several boxes attached to the "limbs", and one circle on the top of the "tree". Children should be instructed to put their names in the circle on top. After that they can put any person's name in any box. Thus, there is no one box for mother, father, grandmother or grandfather. The idea behind this is to reduce a child's feeling that he is strange for not "fitting" into what is assumed to be a "normal" family, and to encourage children to think about who they consider to be members of their "family". You might mention that a family can include aunts, uncles, nieces, nephews, cousins, friends, dogs and cats. If children want, they can include the relationship under the names. The "tree" can be done along with the "My Family" sheet and can be followed by a sharing circle on "One thing I like about my family." It can be used as part of a unit on families, and as language arts material since children will need help with the spelling of names. The "Family Tree" sheet can also go in the "Affirmation Notebook."



Other "Affirmation Notebook" sheets might include: books I liked; T.V. shows I watch; fruit; recipes; occupations; school trips; an interview with a friend of mine; some of the best things that ever happened to me; my earliest memory; calendar of important dates.

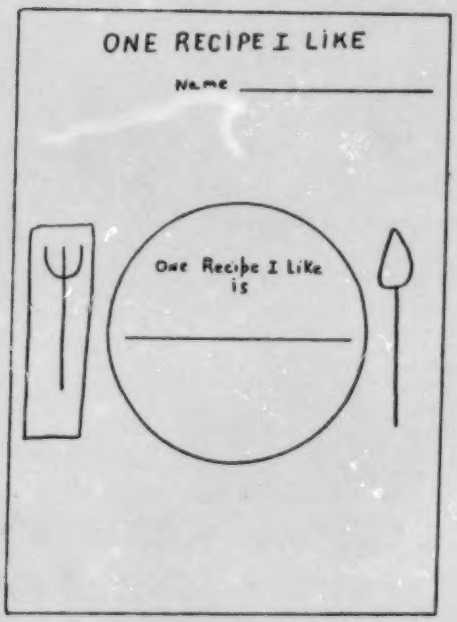
OTHER AFFIRMATION NOTEBOOK SHEETS

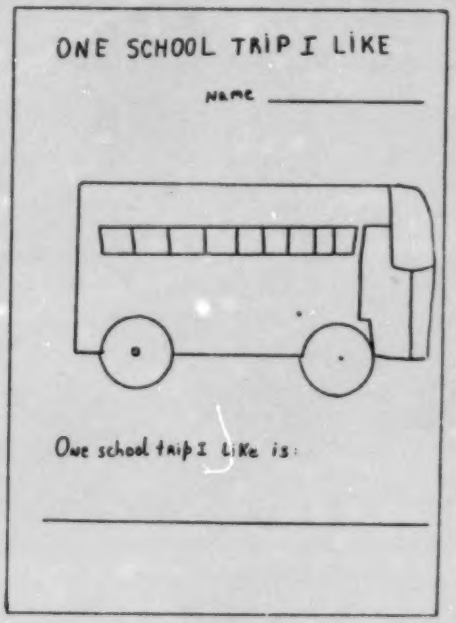
PHOTOGRAPH SHEET. Another possibility for the Affirmation notebook is to take pictures of everyone in the class. Each child attaches his to a notebook sheet. It is a good idea to take two or three shots of each child so they can choose the one they like best. Older children might want to take each other's pictures, or you might invite a parent or friend into the classroom to be the special photographer for the day. You might also want small group or whole class pictures. You can combine this project with a unit on photography, creating a bulletin board in the room, or a photography exhibit in the school hall or library.

SHEET FOR PUPPETS. After children have made puppets (see p.39), an affirmation sheet can be made up for each puppet stating both the child's name and his/her puppet's name. The puppet can be attached to this sheet.

USE YOUR OWN IMAGINATION to develop new sheets for *Affirmation Notebooks;* many valuable suggestions come from children and other teachers. Some of these might include: *Occupations, An Interview With a Friend of Mine, Some of the Best Things that Ever Happened to Me, My Earliest Memory, Calendar of Important Dates.*

Many of these *Affirmation Notebook* sheets are applicable to other classroom activities. Here are several additional examples of Affirmation Sheets:





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FOOD

My NAME IS _____

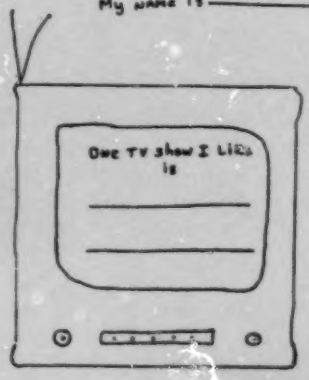
ONE Food I REALLY LIKE IS _____

_____

It Looks like this:

ONE TV SHOW I LIKE

My name is _____



Another show I Like is _____.

My friend _____ watches _____.

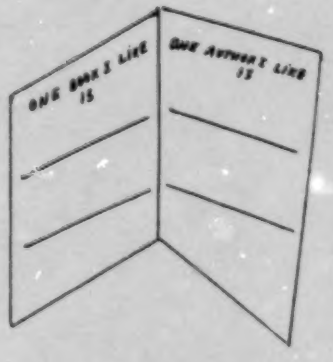
FRUIT

My name is _____

These are the fruit I like:

BOOKS

MY NAME IS _____



OTHER BOOKS I LIKE ARE: _____

_____.

Chapter Twelve

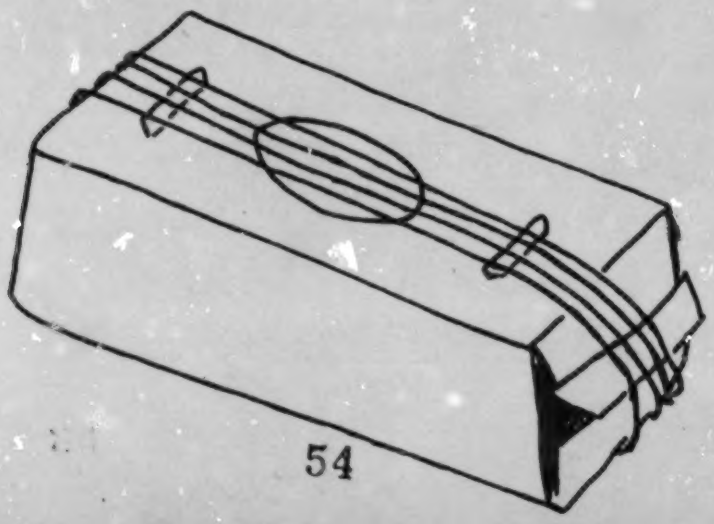
LET'S MAKE AN INSTRUMENT

An Affirming Activity for Everyone

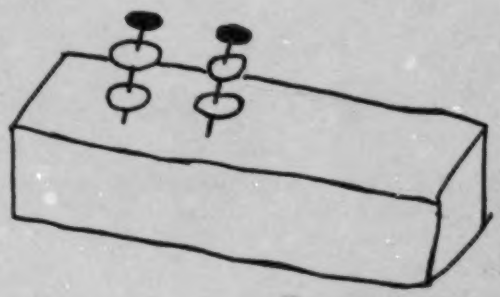
The idea of this activity is to help each person to feel positive about himself through his ability to create a musical instrument. Each child should put his name on the instrument and be able to keep it. You may want to retain the instruments in the room for awhile to use occasionally for community music making (see "Cooperation Exercises," p.22). Eventually everyone should be able to take the instrument home. Here are some suggested instruments that children enjoy and take pride in making.

Susi Woodman suggested these.(See p. 106)

UKELELE. For each ukelele you need a quart or half gallon milk carton and four rubber bands which will fit snugly lengthwise around the milk carton. Make four notches in the top edge of the milk carton. Make four similarly spaced notches on the bottom edge. It is better to do this first so that you are sure to cut the soundbox hole on the correct side. The soundbox hole can be round, square, or in the shape of a design. Both the top and the bottom of the soundbox hole should have bridges to support the "strings". To do this, make 2 slits where the arrow indicates and roll over the tabs made by these slits. Put the rubber bands in the notches and you have a ukelele that looks like this:



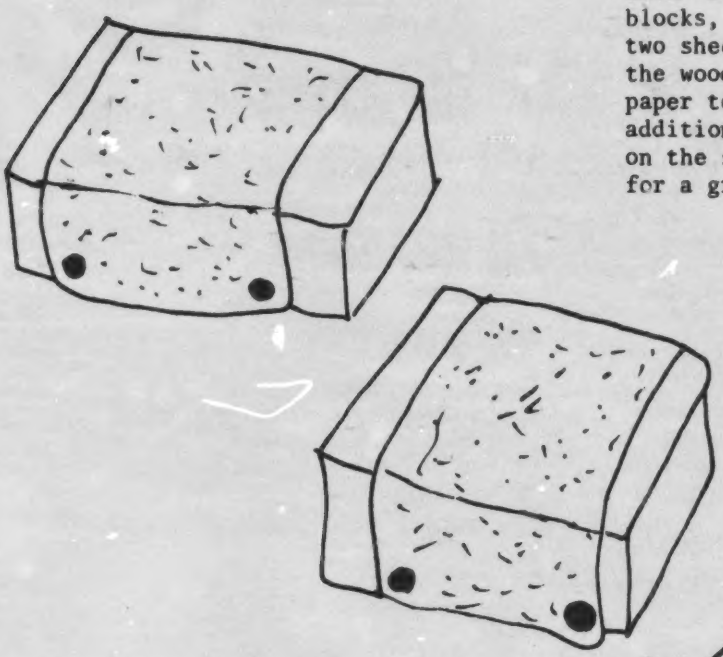
TAMBOURINES. For each tambourine, you need four bottle caps, a block of wood 1" x 1" x 6" long, two nails. Before you put it together, drive through the center of the bottle caps larger nails than you will use to fasten them onto the wood. Nail the other set of bottle caps close to it. Make sure that the bottle caps can shake freely. The tambourine should look like this:



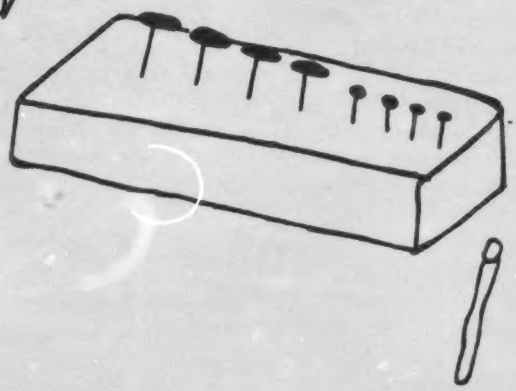
DRUMS. Use oatmeal or grits containers with their original tops. These can be painted or decorated. You can also use coffee cans upside down, or you can put heavy canvas or denim on the top of the can with heavy-duty rubber bands.

MARACAS. Put dried beans or gravel in a container and shake! Pringles potato chip cans work well.

SAND BLOCKS. For each set of sand blocks, you need two blocks of 2 x 4 wood, two sheets of sandpaper that will cover the wood, and white glue. Glue the sandpaper to the wood blocks and let dry. For additional support, you can use thumbtacks on the sides of the wood. Rub together for a great scratchy sound.



XYLOPHONE. For each xylophone you need a stick or long piece of wood, 4 four-penny nails, 4 six-penny nails, and one large nail. Nail the 4 four-penny nails in a row to the wood. Continue the row with the six-penny nails. Use the largest nail to make music against the sides of the other nails. For different sounds, use a variety of nail sizes. The xylophone looks like this:



Chapter Thirteen

SOMETIMES WE CAN ALL WIN!

Creative Conflict Resolution

NEW RESPONSES

Living has an uncertainty and unpredictability that are rarely touched upon in our educational system. We are reared on certainty. Seldom are we given the opportunity to experience and to learn alternatives. Consequently, instead of responding to each particular situation in which we find ourselves in ways appropriate to it, we generally deny the uniqueness of the situation, and maintain only automatic responses conditioned by our past learning. These are the responses we are "certain" about.

Children who are led to discover for themselves their own and other people's motives in conflict situations will have more knowledge and therefore greater flexibility in responding to conflict. The CCRC Program tries to free people up for new responses. Our goals are: 1. acquiring an awareness of the complexities of conflict; 2. exploring and investigating alternatives in conflict situations; and 3. choosing the most appropriate alternatives to act upon.

We find that as children are helped to discover for themselves their own alternatives to conflict in the situations which they experience, they find that the choice of alternatives often ranges far beyond the usual solutions. Creative responses may be limited only by the bounds of their own fertile imaginations. The process of trying for themselves various responses to situations allows experiential learning to occur, it helps children to develop and clarify their own values (an important essential in creative conflict resolution), and it leads to a realization that in the most effective solutions everybody "wins".

TECHNIQUES TO DEVELOP SOLUTIONS

All of the techniques in the *Handbook* help to bring about an atmosphere where conflicts can be dealt with and resolved creatively. When people have worked cooperatively as part of a community that has practiced communications skills and affirmed each person, there is a feeling of respect and a desire to work on problems together.

Some of the following techniques can be used to deal with an immediate problem. Others help people to come up with solutions to situations that they are likely to encounter.

VICARIOUS EXPERIENCE

Most of the following techniques involve presenting problems to a group and allowing people to experience various solutions vicariously. Some of the activities are most effective in small groups where more people can offer input to creative solutions, and discuss them. If you intend to use several of these techniques, it might be helpful to refer to Chapter Four on small groups. (See p.13.) All of these exercises involve discussion of solutions. This gives people a chance to think over and evaluate the various solutions presented. If you run into a conflict which you have already analyzed and have chosen an appropriate solution, then you are more likely to be able to use that creative solution when it is needed. This happened with some of the children and teachers who used in real life solutions they came up with in roleplays, skits or puppet shows.

Skits

Choose a conflict that is relevant to your class or group. For instance, a younger sister takes a book from an older sister; they fight over it and the mother comes running into the room. What should she do? (For other ideas, refer to the section on conflict scenarios, p.56.)

Stopping the conflict skit before it is resolved often leads to the children suggesting many types of solutions. This is less likely if a solution is presented along with the skit. Younger children especially will imitate what they see in a skit, so be sure it is presented to them without a solution.

After the skit is presented, break into small groups to discuss the conflict and possible solutions. You might have one

person in each group act as a facilitator to ask the following questions: 1. What was the conflict? 2. What is one solution you can think of to that conflict? 3. Which of these solutions should we try to act out as a group? 4. Which role would you like to play in that solution? When the group has decided on the solution and the players, they should make the solution into a skit, and rehearse it. When all the small groups are ready, return to the large group to put on the skits. After all of the skits have been presented, summarize the solutions and ask for discussion of them. With some groups, you may want to discuss how the participants were feeling during the skit.

Skits can also be presented to groups just for the purpose of discussing solutions, although acting them out is fun for all ages, including teachers!

Puppetry

This is a good conflict resolution technique to use with young children and with shy children who often find it easier to express themselves and their feelings through puppets. As with the skits, present a conflict to the class, this time using puppets. Ask children to break into small groups to discuss the conflict as in "Skits". When children have decided on a solution and who will play each character, have the children rehearse the show, using puppets. Then have each of the small groups put on their puppet show, after which the large group discusses the various solutions.

Roleplaying

Roleplaying is a feedback structure where the student is helped to discover new ways to respond. In roleplaying, a person's conditioned responses may be directly challenged. Often they are found to be inappropriate or ineffective. This leads to an examination of alternative solutions.

HOW TO DO A ROLEPLAY

Roleplaying in large groups is a good technique for finding solutions. Describe a conflict situation to the whole group. Define the roles, and ask for volunteers. Be sure they completely understand the details of the conflict. Set the time and place of the conflict and begin the roleplay. Let the roleplay work itself to a natural end either by resolution or when people begin repeating. Ask how the characters in the roleplay felt; then ask for observers' comments. If you do roleplaying in small groups, you will need a facilitator for each group.

Instead of a teacher or facilitator describing a conflict, the class may do a brainstorming of conflicts that the children would like to work on. (See p. 52.) Then one is chosen to roleplay.

Roleplaying can also be used to find solutions to immediate simple conflicts. For example, if two children are fighting over a book bag which they both think is theirs, ask them to stop and roleplay a different solution. One response might be that they look inside the bag. Roleplay the problem again and discuss the various solutions. *Role Reversal* (see *Techniques* which follow) may be particularly effective in helping to solve immediate conflicts.

SOME SPECIAL TECHNIQUES THAT CAN BE USED IN ROLEPLAYING

THE FREEZE TECHNIQUE can be used during a roleplay to stop the action to find out why the characters are acting as they are or how they are feeling about what is happening. You might just ask them directly, or ask a specific question such as "What is one thing the other person said or did that you are reacting to?" By breaking down the roleplay into smaller units, people may be able to see how a conflict may escalate or how they may be prevented from reaching a solution by attitudes, small actions, failure to listen, etc. The *Freeze Technique* also helps people to see how certain actions lead to finding solutions.

ROLE REVERSAL helps people look at both sides of a conflict. Often a conflict seems impossible to solve because we look at "the other side" as the enemy, not as a person. Role reversal helps people understand the other person's point of view by experiencing vicariously what that person is going through. After you have gone through a roleplay, ask the same people to repeat it, switching their roles. Ask the characters in the play how they felt in their new roles. Then discuss any new solutions that were developed. You might also ask, "Which of the solutions seemed real, and/or preferred?" Role reversal can be used in small or large groups.

ALTER EGO is a process that can be used with roleplaying to look at a conflict in more depth. Each character should have one person standing next to him to act as the alter ego. The alter ego says what the character may be really thinking as opposed to what he is saying in the roleplay.

VIDEO PLAYBACK is an effective way of analyzing a roleplay. Videotape the whole roleplay without interruption. Before playing it back, mention to people that anyone can say "stop" whenever something is seen that he or she would like to question or comment on. This is an especially good way of looking at body language and analyzing why conflict occurs. Video can also be used with skits and communication games. Teachers will find it interesting to experiment with several uses of video. Suggestions will be found on p. 37 under "Affirmation Video".

SPECIAL TYPES OF ROLEPLAYING

QUICK DECISION ROLEPLAYING is a good technique to use to help people think on their feet or come up with solutions quickly. Ask those who wish to participate to pair off. Some people may wish to observe. When everyone has a partner, name two characters in a roleplay and ask people to decide which role each partner will play. Then describe a conflict scenario involving these two characters and tell them they have one minute to role-

play it. Then, return to the large group and discuss how participants felt in their roles and what solutions they came up with. Then repeat the process.

EXTENDED ROLEPLAYING is done to analyze a complicated problem involving several groups of people. It lasts longer than a regular roleplay, and involves more characters, several of whom often represent one point of view. *Extended Roleplaying* can be used by parents or teachers who want to understand and find solutions to problems in the school or community. It sometimes involves dealing with more than one problem.

Choose a scenario that involves groups and explain the situation. Divide into groups representing the groups involved in the conflict. Then give detailed information to each of the groups about past history and their position in the conflict. You may set up a meeting between two or more of the groups. Give participants several minutes to think about their roles and plan what they are going to say to others before starting the roleplay.

OTHER PROBLEM SOLVING METHODS

The following techniques help people look at problems, gather information about problems and come up with solutions to problems objectively. Many of them show experientially that several people working on a problem generate a greater variety of solutions than one person working alone. Most of these techniques are also community-building because working together on common problems helps to develop a sense of cohesiveness and support within a group. Many of these techniques may be used in teacher support groups to work on problems. Teachers often feel isolated, and these techniques encourage a sense of community and trust.

BRAINSTORMING is an effective technique for gathering ideas about a specific issue or problem. The problem is stated and then a key question is asked, such as, "What could — do in this situation?" Then the group should throw out ideas *without discussing or criticizing them.* The atmosphere should be totally non-judging. It doesn't matter how crazy the idea seems; throw it out anyway. This attitude helps to bring out unusual ideas that may turn out to be very effective. By objectifying and showing that ideas are only ideas and not necessarily reflections of people, an open atmosphere results. Someone should record all of the ideas on a chalkboard or newsprint pad where they may be observed by everybody. After people have exhausted their suggestions, the list should be reviewed. Categorize and simplify it, if appropriate. Ideas which seem most relevant should be discussed in further detail.

Brainstorming can be used to find solutions to problems, to define problems, to find out what problems children would like to work on, to find causes of conflict, or it can be integrated into the curriculum. Use it wherever you feel that it fits best.

QUICK DECISION MAKING is a way of helping people to find solutions to realistic problems spontaneously in a short period of time. Present a problem to the large group, then break into pairs or small groups to arrive at a mutually acceptable solution quickly, say one minute. This can be repeated with different conflicts until people are able to find solutions quickly. Return to the large group to discuss the solutions and tell how it feels to make decisions under pressure.

PERSONAL CONFLICT STORIES help people look at different types of conflict and show them that they have similar problems. Divide people into small groups and ask each child to tell about a conflict he or she once had. Then go over the following questions: 1. How could we put these conflicts into a story? 2. What are solutions to the conflicts? 3. Can we tie all these conflicts and solutions together in one unified story?

You might try using a tape recorder so that after the story is constructed, it can be recalled. Some children may need help in finalizing the story. Some may prefer writing and printing it; others may prefer illustrating it. This can be used effectively as a reading or writing activity. When the stories and illustrations are completed in book form by each group, hand them around for others to read and enjoy.

Instead of creating a book by combining several personal conflicts, you can try putting them together to form a skit or puppet show. Be sure people are clear about what they want to express before beginning the rehearsal.

READING STORIES is a conflict resolution process that fits well into already existing curriculum. Choose a story that presents a specific conflict. Read the story to the class, stopping just before the conflict is resolved. The first time you try this you might ask people to "brainstorm" all the solutions they can think of. (See "Brainstorming", p.52.) The list will probably be very long. You might want to discuss the story conflict in a large group or break up into small groups. You might ask which solution people would like to see happen. After the discussion, finish reading the story until it is resolved and talk about the solution.

This is one experiential way of showing people that there are many, many alternatives in solving problems, and we do not need to stay locked into the same old ways of dealing with them.

FAIRY TALE WRITING is a unique way to find solutions to problems using a form that children love. Present the problem and ask children individually, in pairs, or in small groups, to write fairy tales about the problem, including a solution they would like to see happen in real life: "Once upon a time there was a little boy who couldn't get along with his little sister because she kept taking all of his books. One day the little sister took his favorite book and he got so mad that he yelled at her and made her cry . . ."

Fairy Tales can be seen as a creative writing project. Some children may need help with writing; some may prefer using a tape recorder. Children may want to put their stories in the context of actual fairy tales (Cinderella, Little Red Riding Hood, etc.) or create exaggerated symbolic characters. *Fairy Tales* can also be acted out as they are read.

UTOPIAN PICTURE DRAWING can be a problem-solving technique. Ask students to draw a picture of an ideal school, community, neighborhood, etc. This process helps people to think about what problems exist, possible solutions to them, and also what solutions they think are most appropriate. In small groups, picture drawing becomes a group cooperation exercise where people work together to make decisions. Picture drawing can also take place in pairs or individually. Individual drawings can be done to encourage each child to develop a unique vision. Pictures can be shared and discussed with the large group, and exhibited for others to see.

THE UTOPIA GALLERY helps people to become more specific about changes they would like to see occur. Choose a topic such as school, and what changes people would like to see in school. You might ask everyone to say one thing they would like to see changed and then break up into small groups to discuss the changes further. People in small groups should combine the visions (keeping notes is helpful) and present these visions back to the large group for further discussion. Some classes might prefer starting in small groups. To be more specific, children might want to say what changes they would like to see made in one month, six months, one year, etc.

COMIC STRIPS as a conflict resolution technique is enjoyable and unusual. The strips work well in any age group which has learned to write. Draw a few panels of a conflict situation: a boy is walking through the park with a basketball; an older person walks up to him and says "Give me that basketball!" The next step is for children to continue the comic strips by filling in the panels with a solution of their choice. This can be done in small groups, or individually. For younger children, it might be helpful to hand out mimeographed sheets with the first two panels already filled in. Older children can create their own comics "from scratch". If you decide to work with small groups, you might want to put the comic strips on large sheets that could be exhibited on the wall. Whichever way you choose, be sure to discuss the various solutions in the large group. Be sure to stress that drawing ability is not important. Stick figures are fine.

COMIC BOOKS can be put together by combining several Comic Strips showing conflicts that children have either experienced or imagined. Children love working on comic books. This is a fun thing to do for a writing assignment.

THE BOX SURPRISE. Tell the group that there is a surprise package coming for them. Two people then appear dressed up in costumes and makeup to look like puppets wrapped in a big box or brown paper package with a bow. They should have a card attached to them which says, "We are mechanical puppets. We come alive when we have conflicts to solve." One person should open the package. Another should ask the group to think of conflicts, and then make sure that the "mechanical puppets" understand what the conflicts are. If the "puppets" don't understand, they should stand lifeless until the conflict is clarified. The "puppets" should continue to throw out solutions until the facilitator feels they have gone long enough. The "puppets" should maintain their puppet qualities until they are led out of the room. They may then take off makeup and costumes and return to the room as real people, perhaps apologizing for being late!

A good discussion can follow on the various conflicts and their solutions. The fantasy element of this technique makes it especially good for young children. For the puppets, guest facilitators may be used or older children who have shown skill in quick decision making. There may be some children in the group who have this skill.

GOAL WISH PROBLEM SOLVING is a tool adapted from *The Practice of Creativity* by George M. Prince (Harper & Row) which discusses group dynamics, roles, problems encountered, and ways of finding solutions. This technique is a structured way for groups to work on members' individual problems within a supportive framework. To be used effectively, there should not be many more than seven people in a group. The group selects a facilitator who will also be the recorder. It is recommended that groups should be homogeneous although people less familiar with problems discussed can often give a fresh, objective perspective. The group should take the following steps:

1. The group brainstorms individual problems which are recorded. This involves the participants naming briefly, without discussion, all the problems on their minds. Everyone has a chance to contribute equally. These ideas should be written on the blackboard so that everybody can see them. Sometimes this can be confined to one problem area, for instance, within a classroom.
2. The group selects which problem shall be dealt with first.
3. The "owner" of the problem chosen takes two to three minutes to describe the problem in detail so that everyone understands it.
4. The group brainstorms "fantasy" or "Goal wish" solutions. These are recorded. Often, a solution to a problem implies an accusation, or placing blame, but in formulating the solution as a "fantasy wish" or "goal wish", the emphasis is on finding the best solution objectively.
5. The "owner" chooses a preferred solution from above and tells the group of any impediments that he thinks might prevent reaching it, which are then recorded.

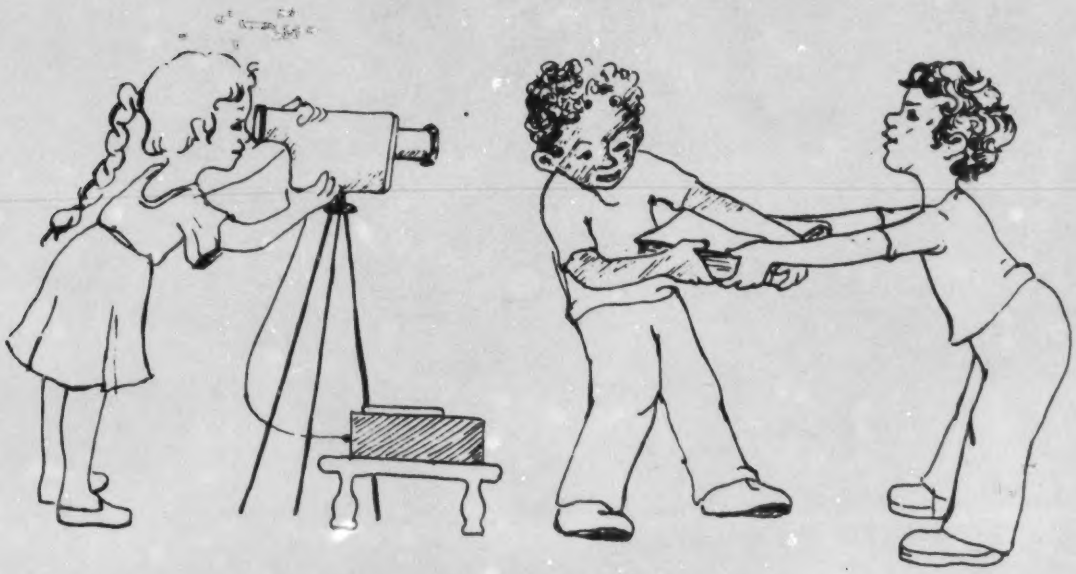
6. The group brainstorms and records ways to eliminate the impediments.
7. The "owner" states how the solution will be implemented in steps and when the steps will start. The recorded sheets are given to the "owner", and the group starts again with Step 2, etc.

This process runs smoothly if it goes in a circle although some groups may prefer talking at random. A circle facilitates equality of participation but, as with other circle activities, any child may "pass" and have a later opportunity.

This process is very useful for teachers because it helps them to acquire a fresh outlook on persistent classroom problems.

THE CARD GAME is a technique which encourages people to share ideas about problems. Give each person a blank note card and ask each to write down three answers to a question, e.g., three things you find difficult or annoying about school, three ways that you feel powerless, etc. Shuffle the cards and pass them out so that everyone has someone else's card. Ask people to read one comment on the card and say how it relates to them. While this game does not develop solutions, it helps particpants to realize that others have the same worries and fears as they have. Thus, the process is community-building for a group and can offer ideas for skits and roleplays which come direct from the children's concerns.

CONFLICT VIDEO TAPES can be made using conflict stories, skits or puppet shows already developed, or to present a new idea. Again the object is for children to cooperate to create a final product which reflects everyone's input. Everyone should have a say in what conflicts and solutions will be included in the tape. Everyone should have a chance to help create the tape whether it is by taking the pictures or setting up the subject matter.



Chapter Fourteen

HOW ABOUT THAT BULLY?

Some Conflict Scenarios

This section includes specific examples of conflicts that are common to children in school, at home, and outside of both: conflicts between children and children, teachers and children, parents and children, and conflicts between adults. These can be used as examples for creating your own scenarios, or used in doing skits, puppet shows, roleplaying, discussions, brainstorming or problem solving. Many of them lead to good discussions of the role of the mediator. Use them as they seem relevant to your group.

CONFLICTS IN SCHOOL: CHILD-CHILD

These conflicts are primarily from the child's point of view. The solutions, however, might involve a teacher.

BULLY. In a school corridor, a bully knocks the books out of another child's arms. Then the bully steps on the books and laughs.

EXCLUSION. Two children are playing a game such as catch or handball. A third child comes along and asks to play, too. The first child says "no" because he doesn't like the third child. The second child hesitates. The game does not have to be limited to only two players initially. For this scenario, be sure to discuss afterward how all the participants felt.

INSULT. In a classroom, one child wears old clothes. Another child insults him consistently about his clothing.

POSSESSION. In school, two young children are fightingover a pencil. One accuses the other of stealing the pencil. The accused says be brought the pencil from home.

PRANKS. In the school cafeteria, one child returns to his plate to find that someone has poured milk on his hot dog roll. There are at least two other children nearby.

FRIENDS. In the school lunchroom one child has two pieces of cake. She or he is eating one, and has just given the other to her best friend. A third child comes along and would also like some. The first child doesn't particularly like the third child but the second child does.

CONFLICTS IN SCHOOL: CHILD-TEACHER

STEALING. Money has been stolen from the teacher's purse. One child is suspected but there is no real evidence.

TEACHER'S PET. First thing in the morning in school three girls approach the teacher saying they think the teacher is playing favorites with another girl, and they are sick of it.

CHEATING. Two children are playing checkers during free time in class. One goes to teacher and accuses the other of cheating and making up new rules.

PLACE IN LINE. Several children are returning from gym and are lined up at the drinking fountain. The teacher calls the second in line to get a paper from the desk. When finished, the child wants to get back in the place in line.

LATE STUDENT. For the third day in a week, a student walks in to class ten minutes late. The teacher has just finished giving directions to everyone else.

UNPREPARED STUDENT. Halfway into giving directions for the next hour's lesson, the teacher notices that one student is not writing anything. The teacher finds that the student does not have a pencil. This has happened several times before.

CHEATING. The teacher suspects that two students have cheated because of similar answers on a test. After checking in one of their desks and finding an answer sheet, the teacher has asked to talk with the students after class.

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FALSE ACCUSATIONS. After school, a child is browsing through comic books to see which one to buy. The child has already read most of each series and keeps looking to find a new one. The vendor thinks the child is reading without paying, or is getting ready to steal a book, and starts yelling at the child.

PROBLEMS WITH BIGGER KIDS I. A small child is playing on the street with a new batmobile. A bigger child comes along and tries to take the batmobile away.

PROBLEMS WITH BIGGER KIDS II. On the way to school an older child tries to take a younger child's lunch money.

STEALING. At a corner store after school, one older child wants to set up a situation so he can steal cigarettes. He needs a second child to help since he was almost caught last time. The second child is reluctant to take the risk and feels that it is not right.

ADULT CONFLICT

Because the CCRC philosophy and methods are being applied to many varied situations, we thought it might be helpful to include a few scenarios that are of concern to adults. Those that follow may be used in faculty workshops, parent support groups, with high school groups or where other opportunities arise. It will generally be clear in roleplaying each situation which person is the one who is expected to take the initiative in finding a creative solution.

STEREO. A roommate and friend are listening to a record on the stereo that they really want to hear. The other roommate wants to study.

NEIGHBORS. There is a crab apple tree on the property line bordering two families. One family wants it for their children to climb. The other family would like to prune it and harvest the apples from it. The first family does not want spray on the tree. The two couples are trying to determine together what to do with the tree to everyone's satisfaction.

TRAIN. One evening you get on the subway, you sit down, and you notice a man staring at you. You move, he moves. You get off the train, he gets off the train. The train is about to leave.

SUBWAY. On the subway early in the evening, you see four teenage boys begin to bother someone on the train. They are calling the other person names, tapping him, and teasing him.

STREET HASSLE I. You are a woman, walking home alone in the evening. A man walking along from the other direction bumps into you, seemingly unintentionally, and makes a nasty comment as he does so.

STREET HASSLE II. It is 9:00 p.m. You are a woman walking home from the subway. Two men are close behind you. You cross the street, and so do they.

THEATRE. You have been standing in front of a theatre since 7:30 p.m. for an 8:00 p.m. show. A friend has invited you to the show and has the tickets. The friend was supposed to meet you at 7:30. It is now 8:05 p.m. Your friend arrives. You can't go in until the second act.

EXTORTION. You are walking along the street and someone comes up to you and demands your money. The person is much bigger than you and says that he has a knife although you do not see it.

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REFUSAL OF A STUDENT TO FOLLOW DIRECTIONS. The teacher has just asked the student to close the door. The student says "no" in a loud voice. It is Friday afternoon in the class.

FIRE DRILL. There is a school rule that no one should talk during a fire drill. One child sees water on the floor and warns others. The teacher sees the child talking and says to stay after school. They are in a meeting after school.

TEACHER IS ANNOYED BY STUDENT. One student keeps raising his hand while the teacher is giving homework directions. The teacher has said to save all questions until the directions are finished.. The student keeps raising his hand because he is unable to hear. The time is just before dismissal.

CONFLICTS AT HOME: SIBLING RIVALRY

ONE BOOK FOR TWO CHILDREN. Two children, aged 5-12, are at home one evening. One child is reading a comic book. The other child comes in the room and wants to read the same comic book.

WHOSE BOOK? At home, a younger child is looking at a book which an older child checked out from the library. The older child comes in and demands the book, saying it is his. The younger child protests, saying he found it. The older child says the younger child can't read anyway. But the younger child still wants the book.

WHO GETS TO WEAR IT? Two sisters are getting dressed before school. The first sister puts on a sweater that the second sister says she was going to wear that day. The first sister says she was told she could wear that sweater.

CONFLICTS AT HOME: PARENT-CHILD

The following scenarios cover conflicts that occur specifically in the home. They are from both the child's and the parent's point of view. These can be used appropriately by parent support groups or groups where parents and children are working together.

RESPONSIBILITY. A twelve year old child wants to take on a baby sitting job to supplement an allowance. The job is for two or three afternoons a week. The parent does not know the family.

BABY SITTING. A child arrives home around five o'clock on a school day. The child has been playing with friends as usual and has come home in time for dinner, unsuspecting that anything is wrong. The mother is furious because she told the child to come straight home after school to baby sit with the younger child. The mother had a doctor's appointment.

FAMILY MEETING. A family of four is trying to figure out how to get the weekly chores done equitably and promptly. The mother has tended to just go ahead and do the chores herself. Then she has become very frustrated and angry because no one helped her. She does not like asking people to help continually. The family is talking together after dinner.

PRIVACY. A parent has found cigarettes in a child's pocket while doing the laundry. The parent does not approve of the child smoking and is upset that the child is being secretive. The child has just returned home from school.

CHILDREN'S CONFLICTS OUTSIDE OF SCHOOL OR HOME

The following conflicts take place in a situation where there is no teacher or parent to help find a solution. Adults may be brought into the solutions if participants prefer. These scenarios can be used with parents, teachers, or after school groups. If humor is involved with any of the solutions, you might want to discuss the concept of how humor often diffuses the tension in conflicts.

MORAL DILEMMA. One child's mother has told the child never to climb trees again because she is afraid the child might get hurt. The child has promised not to climb trees any more though the child is very good at climbing and loves it. On the way to school the child and a friend see a kitten caught in a tree. Both children are afraid that the kitten will fall. The friend fears heights and has never climbed a tree. Even though the first child knows how to get the cat down, the promise made earlier still remains.

Chapter Fifteen

DOESN'T ANYBODY UNDERSTAND?

The Need to Share Feelings

Sharing feelings usually occurs in all of the techniques, some in more depth than others. It's important to discuss not only what people learned from an exercise but also how it affected them personally. For example: in a roleplay, there are a lot of feelings that come up from one's own personal past. Sharing these feelings in a group helps people in the group to feel closer together, and develops a safer atmosphere where people can feel free to be open about their feelings.

The main point of sharing feelings is really to develop a consciousness in the group where people are aware of affirming each other, where there is real cooperation going on, where people are conscious of their communication with each other, and finally, where people can openly share their feelings in conflicts so that creative conflict resolution can occur. It is important for people to share both positive and negative feelings in a safe atmosphere.

Here are some techniques for helping to reach these goals.

THE SHARING CIRCLE

This is a structure which allows equal participation in a positive atmosphere. There are two ground rules. 1. Everybody has a chance to speak, if he or she wishes to. 2. Everyone should be listened to. Start by asking a question that could lead to an interesting discussion in your group. A beginning question might be: "What would be in your ideal room?" You can have people speak at random, or go around the circle in turn, each person having equal time, about 30 seconds. This technique can be used daily at a regularly scheduled time, or weekly. It can be combined with other techniques to improve community atmosphere in a group. Or it can be used when conflicts arise as a way of discussing problems that come up in the class, or outside it. It can also be integrated into curriculum areas in the discussion of books, readings, plays, class trips, movies, or whatever suits the needs of your class best. *The Sharing Circle* can grow in intensity so that the more developed circle can work with more difficult topics. An example is: "Can you think of a time when you felt excluded?" A topic like this should be introduced only when people are comfortable with each other, and with the process of sharing feelings. Other topics for *Sharing Circles* include "Your earliest memory", "Can you think of a time when you enjoyed learning something?" "What do you think is an ideal family?" *Sharing Circles* can go anywhere you want them to go. This technique can be used with people of all ages, including parent support groups and teacher support groups.

SOCIAL BAROMETER

This is a fun way for children to share feelings. Draw a number scale on the blackboard, ranging from plus 5 to minus 5. Ask a small group of students to line up at the neutral point. One person calls out topics pertinent to the group such as "movies", "siblings", "money", "bicycles", "going to the park", "doing math", "doing homework", "cleaning your room", "doing the dishes", "sweeping the floor". To indicate their feelings on the topic, the group moves along the number scale line. It's more fun with everyone participating at once, but if class size prevents this, smaller groups can be used. Everyone should have a chance to participate if they want to.

TRUST GAMES

These exercises help people to feel more positive about each other and also to develop a mood of cooperation in a group. These games should be used only after people have had experience with sharing feelings and are comfortable with each other.

THE BLINDFOLD TRUST WALK is an exercise which helps to develop trust in another person. People divide into pairs. One person leads the other person blindfolded or with eyes closed. The leader explains to the blindfolded person where they are going, what to expect, and reassures the blindfolded person that he or she will not fall or bump into anything. The blindfolded person should have complete trust in the person leading him or her. After a few minutes, the partners switch roles. When everyone has had a chance to be led blindfolded, people get back together in a group and discuss how it felt to lead and to be led. Often people are surprised at how positive their reaction is to trusting and being trusted.

THE TRUST FALL builds community in a group and is also affirming to the one who is falling. Several people stand close together in a circle and hold out their hands. One person stands inside the circle, remaining fairly rigid, falls into the circle, and is caught by the people closest to the direction where he falls. They don't allow the person to fall to the floor. Then the person who fell can be passed around the circle. If there is time, everyone who wants to should get a chance to do the "Trust Fall".

THE TRUST LIFT is similar in purpose to the "Trust Fall". Begin with one person lying on the floor, face up. Several people should gather around that person and together or cooperatively lift the person. The one being lifted can be raised, lowered, or otherwise moved around, whenever the person being lifted or the group wants, and then lowered back down. In both the "Trust Fall" and the "Trust Lift", be sure to discuss how people felt during the exercise, both the ones who were "trusting" and the ones doing the action.

ROLES PEOPLE PLAY

This is an activity which leads to a discussion of why people play roles and when they wear their real faces. Begin with a *brainstorming* of roles people play in the group. This could include waking up, breakfast table, subway crowd, child forgetting homework, cafeteria crowd, playground, getting teased on the way home from school, parents angry about getting home late, dinner time. Ask people to break into small groups and make up skits involving several of the roles in the *brainstorming*. When they have a clear idea of all the characters, ask people to make up masks showing how they are feeling in response to each situation during the day. For example, when the student sees the mask of the subway crowd, he might hold up a mask labeled "Angry", or "Lonely", or if a mask is held up for homework not being in on time, the student might hold up a mask titled "Frightened". The skits should be shown to the large group, and discussed. Younger children have a difficult time understanding the concept of roles but have an easy time "making faces".

EXCLUSION EXERCISES

These games help people to look at feelings of being excluded and excluding others. These are very delicate issues for children and the activity should take place in an atmosphere where everyone is affirmed. One way of looking at the theme of exclusion is to do a roleplay where one person is excluded, and then discuss how people felt in the roleplay and watching the roleplay. The following techniques help people to look at exclusion in another way.

THE GIBBERISH GAME helps people to think about their own exclusion of others, and helps them to realize that others fear exclusion, too. Have one person illustrate nonsense sounds, or gibberish, in a large group. Then have people turn to a partner with whom to practice gibberish. Next, break into groups of three and ask people to "gibberish" to one another. After a short time, ask people to exclude one person slowly from the threesome by leaving him or her out of the "gibberish", and directing it only to the other person. Repeat this three times so that everyone in the group has one chance to be excluded. Return to the large group and discuss how it felt to exclude, and to be excluded. The "Gibberish Game" should be done very quickly so that people are excluded only for a moment. Occasionally, a person will be bothered by being excluded, but most people accept the game as a way to analyze exclusion. Anyone who does feel bad about being excluded should be affirmed.

THE PHYSICAL EXCLUSION GAME also analyzes how people feel when excluding, or being excluded. Begin by having the group form a tight circle, wrapping their arms together. One person is on the outside of the circle and tries to get in. When that person gets in, another person leaves the circle, and tries to get in. As many people as time allows should be given a chance to try to get into the circle. If a person is unable to get in, they should be excluded for no more than a minute or so. Let the person into the circle, and ask for another person to try to break in. Afterwards, there should be a discussion on the different ways of getting into the circle, and how the exercise felt.

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Chapter Sixteen

HOW DID IT WORK?

Let's Evaluate

Evaluation is a form of feedback that encourages student participation. It should be done at the end of workshop sessions, sometimes during the session, or as often as reasonable. Suggestions should be followed up as quickly as possible. Evaluation is very helpful in planning subsequent sessions, since it helps prepare you to meet the needs of the participants more directly. Here are some ways of evaluating.

THUMBS UP, HANDS OUT, THUMBS DOWN is an exciting, quick way to evaluate a succession of several activities. It tells you merely whether people like an activity or not; it does not tell how or why. Explain that you are going to list verbally, one at a time, the activities the group has just (or recently) done. If participants like an activity, they should put their thumbs up. If they think it was just OK, they put their hands out, extended forward. If they dislike it, they should put their thumbs down. There may be some children who at first will put thumbs down or up, just for the game of it. But if you keep up this activity, and take it seriously, eventually they will see it as an important method of communicating their likes and dislikes. If there seems to be unanimous disapproval of one activity, you might take the time to ask why people didn't like it.

ONE TO ONE INTERVIEWING is a more in-depth form of evaluation than *Thumbs Up*. It should be done in private. Think of specific questions concerning the activities you did. Interviewing may be done after several sessions have taken place. It can be helpful in arriving at the direction of your planning.

If you want to document the evaluation, you can tape record it. Children love to use the tape recorder.

VERBAL EVALUATION can be done easily after each session. It can also include more of the reasons for the evaluation. Verbal feedback is the most valuable kind of evaluation because it can be translated more readily into new and improved activities. You might ask, what is one thing you liked about today's session? What's one thing you would like to see different? Or what is one thing you didn't like? What is one thing you would like to see happen in the future? These direct questions are very helpful in making up a new plan.

AN EVALUATION SHEET indicates which activities children like best. List in one column all the activities that you have done. To the right of this, put three columns, one of a smiling face, indicating participants really liked the activity; one of a regular face, indicating the activity was OK; and one of a frowning face, indicating dislike of the activity. It might also be helpful to ask questions such as, what activity did you like the best? what would you like to see more of? what would you like to see changed? what would you like to see added? what's one thing you would never like to do again? Or you might ask children to put a star beside activities they liked best. The evaluation sheet should be used only after several sessions. (see sample sheet)

Please also note references to Evaluation in Chapters Three and Four. Note especially first paragraph on p. 13.

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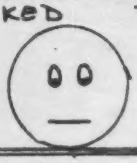
ACTIVITIES

What did you think of them?

Things We Did (these items change for each workshop session evaluation)	HOW YOU LIKED THEM		
Writing one positive thing about each person in class			
Small group sharing circles			
Interviewing			
Making the Affirmation Notebooks			
Skits			
Building Machines in Small Groups			
Pantomime this object			
Zoom			

What did you like best?

Chapter Seventeen

WHY JUST IN CLASSROOMS?

Expanding Our Skills to Meet Wider Needs

Although most of our work has been with elementary school age children and teachers of this age group, we have done many workshops with younger and older children, adults, and with family groups and other groups with mixed age ranges. We have also been in contact with several people who have used CCRC ideas in working with other groups. Hopefully, these ideas will stimulate your thinking about how these activities can be used with your group.

YOUNGER CHILDREN

With younger children (K and Pre K), the shorter, more active games which will hold their brief attention span should be selected. Young children love ritual and rhythm games and songs. Using puppets is a good way to get shy children to talk. Puppetry seems to be an easier conflict resolution tool for them (and perhaps for all young children) than roleplaying or skit making. Activities which use symbolism and analysis are difficult, while affirmation and cooperation games are usually very successful. Specific exercises which seem to work well are: *Community Music Making, Machine Building, Pantomime This Object, Rainstorm, Herman Hermina, Human Protractor, Touch Blue, Zoom, My Bonnie* and loosening-up exercises (which with younger children we call *Copy Cat Games).*

Many of the other exercises can be adapted easily for young children. For example, a variation on *Grab Bag Dramatics* we used for children who were unable to put together plays was to pass the grab bag around the group, and have each child pantomime something with the object that she or he took from the bag.

HIGH SCHOOL STUDENTS

Many of the Tools and Techniques were originally used with high school students and adults before they were adapted for the elementary school age. Many others need only a simple change of content. For example, when doing the *Memory Name Game*, instead of asking people to say what is their favorite dessert, you might ask them to name their favorite sport or identify one thing they enjoy doing on a Saturday morning.

High school teachers may be concerned largely with integration of these ideas into curriculum. This is done easily with most curricula. Goal Wish Problem Solving can be used as an analysis of an historical event. The *Affirmation Notebook* can be reconstructed into a creative writing project stressing positive experience and relationships. Science students can be asked to come up cooperatively with a classification system for several vertebrates. High school teachers may also want to use several of the conflict resolution or problem solving techniques such as roleplaying or skit making to deal with actual conflicts. These may also be used to better understand historical conflicts. The *Elephant and Palm Tree* game may be adapted to the construction of geometric figures.

EMOTIONALLY DISTURBED CHILDREN

Although we have had little experience in this area, we have received reports that CCRC ideas have been useful in classes of emotionally disturbed children. The following letter, describing experiences using the Preliminary Handbook, comes from Emily Whiteside, Supervisor of Clinical Services at the Developmental Evaluation Center in Wilmington, North Carolina:

I had a most exciting year using the Handbook with a class of nine mentally retarded children in a special education class of Wilmington, North Carolina. The children's ages ranged from 7 to 10 and this was a class in a public school setting. As the most significant presenting problem was inappropriate social skills among the children, the teacher and I focused upon developing positive relationships. The children chose the name of Super

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Friends for their special group and we met once a week for 45 minute sessions from January to May of 1975.

Programs exploring the meaning of friendship were provided for self learning to occur which resulted in the increase of the children's self confidence. It was observed that even at such an early age, the children's identity had already been affected by being identified by others as "retarded". The group setting which viewed "self" in a "new light" allowed new self images to unfold of being worthy individuals.

The use of creative channels of learning which explored the imaginative feeling life such as puppets, fairy tales, and roleplay of life situations were used. This seemed to be an ideal way to let children teach themselves, who have lowered intellectual functioning. The Handbook provided excellent suggestions and served as a guide to help the children with work on conflict resolution. Roleplay was the main technique used. It gave the children the opportunity to discuss their feelings and to observe desired behavior patterns while teaching them to discriminate between appropriate and inappropriate behavior patterns.

As working with children is a most delicate process of an organic nature . . . time must pass before fruit matures. The teacher and I viewed our task somewhat as planting seeds that might nourish the flowering of these children's own self as it found greater expression through an appreciation of others. The dawn of the harvest has already begun in one child's experiences. Several weeks ago upon making a school visit for a child who had been transferred to a new school, the teacher observed significant progress. A depressed child who had formerly been expelled from school for two weeks because of his aggressive behavior was reported to be cooperative with others, to have a positive attitude toward school, was performing well academically and most important, to be happy within himself. Thus, one can know that the patient and caring attitude of others toward a child has a catching quality that grows and grows.

TEACHER WORKSHOPS

Educators may wish to develop their own teacher workshops with any of these goals:

To share effectively ideas on new techniques.

To find new ways of incorporating these techniques into everyday classroom life.

To develop a teacher support group where they can work together to solve problems creatively.

Each group of teachers is different. Some may want the help of an outside facilitator. Others may want to choose facilitators from the group. Our experience indicates that there are several elements which contribute to a successful workshop.

1. The administration should be aware of the project. It is helpful if the administration is supportive and, if possible, gives special time for teachers.
2. Teachers should desire to participate, rather than taking part because others want them to, or because they feel that they "should".
3. The emphasis of the group should be clear from the beginning. Some groups may want to work on problem solving related to actual classroom situations. Others may prefer learning skills, and trying them out in the classroom. Others may decide on sharing ideas.
4. It is important to have a healthy group dynamic so that people feel good about each other. There needs to be equal sharing, a supportive environment, an openness and willingness to work out conflicts.
5. The process of the workshop is more important than the product. It is important to discuss each activity after it is done, applying it to individual situations.
6. An open atmosphere will encourage creative thinking and lead to new ideas. (A good example of such possibilities is the "Imaginary World" exhibit. See p. 23)

One application of the teacher workshop concept was at Park Slope Day Care Center, which operates units in 50 homes with children age 3-12. As they explain:

Initially, the group was directed in exercises that developed trust and affirmation. Slowly, but perceptibly, communication was developed and a cooperative spirit spread through the group. The concepts behind conflict resolution were presented by solving actual misunderstandings in the group. Individuals were given the opportunity to act out feeling and nonsense ideas (nonsense ideas that held the key to unlocking deeper feelings). Staff members actually used the techniques on each other that they would employ with children, and they saw that these methods are effective for lessening adult tensions and conflicts as well. The growth of the staff's understanding which was brought about by the careful leadership of Trainer Lenny Burger led to increased harmony, if not actually peace.

Beyond the group, training and techniques learned from it were brought to bear on individual cases both in the center and in the home where children are cared for.

The most demanding and interesting series of teacher workshops conducted by CCRC was the course given at the City College of New York's Department of Elementary Education in the fall and Winter of 1976-77. Particularly innovative in this was the integration of CCRC's participatory approach with Piaget's observations on the moral development of children. Teachers using this Handbook, particularly those interested in teacher workshops will wish to read accounts of this course in the Appendix as well as in Vol. 1, No. 2 (June, 1977) of Sharing Space, the quarterly CCRC Newsletter.

PRISON WORKSHOPS

The underlying philosophy and techniques of nonviolent conflict resolution out of which grew The Children's Creative Response to Conflict Program, are now also being used successfully in "Alternatives to Violence - A Program for Prison Residents" conducted by the Quaker Project on Community Conflict. The program responds to the needs of men and women in prison who want to relate more creatively to the prison situation and to people and problems outside the prison after their release.

QPCC has conducted workshops of three full days' intensive training in nonviolence and conflict resolution in several prisons in New York State, and in some cases, inmates have been trained and certified to conduct subsequent workshops themselves among fellow prisoners who request the training.

A number of magazine and newspaper articles on this project have appeared during the past year. We are reprinting here excerpts from an account in QUAKER LIFE magazine because it provides an example of this program in action at Green Haven Correctional Facility. It is written by Lawrence S. Apsey, Program Administrator.

Green Haven Seminar

The occasion was the response by a team of trainers to a request by a group of inmates known as the Think Tank Concept for a seminar to help them redirect the lives of juvenile prisoners away from the psychology of violence which they have absorbed from the ghetto environment.

Members of the Think Tank Concept are mostly blacks, serving long terms, whose object is to mobilize the qualities and experiences of social activist inmates in an experiment with the state and community in improving correctional processes.

The team of five trainers, organized under the sponsorship of an agency of New York Yearly Meeting known as the Quaker Project on Community Conflict, consisted of Dr. Bernard LaFayette, Jr., director of the Peace Education Program at Gustavus Adolphus College in St. Peter, Minnesota; Paul Tillquist, associate dean of the same college; Steven F. Stalonas, in charge of Studies in Nonviolence at Pendle Hill; Peter Matusewitch, a former trainer with the Quaker Project on Community Conflict, and myself. Bernard LaFayette was formerly national program administrator for the Southern Christian Leadership Conference and a close associate with Dr. Martin Luther King, Jr.

The seminar consisted of nine sessions, held March 23-26, 1975. Nine inmates took the course, though some could not attend all the time.

The first session opened with detailed self-introductions by all participants, including their experiences, problems, and aspirations. Bernard then laid the basis for an understanding of nonviolence as an approach to truth, which has to come out of the culture of people using it. In many respects it requires the same elements as violent conflict does. Such elements include courage, good organization, competent associates, esprit de corps, planning and training, familiarity with the weapons used (physical or moral), and use of one's resources to overcome the opposition and change one's image in the eyes of his opponents. This he

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illustrated with exciting stories from his own experiences.

At the second session, Steve described how controversies usually build up before they erupt and the importance of intervening before eruption.

"I once tried to stop a fight," said one of the trainees, "and ended up by getting punched in the eye."

"Let's role play that," said Steve. "Two of you volunteer to be in a mock fight." The quarrel warmed up, fists were clenched, and the first blow was about to be delivered. Suddenly Steve picked up something from the floor, held it out between the combatants, and said, "Hey! Which of you dropped this ten dollar bill?" This diversion stopped the fight. Then Steve asked, "Do you fellows know each other's names?" By this time the parties were ready to talk out the dispute.

The situations to be discussed or role played were based on questions elicited from the trainees about nonviolence, what they wanted to get out of the course, and questions they thought the juveniles might ask them.

Leadership Techniques

Bernard examined the art of community building and the importance of respect in empowering leadership, illustrated by examples from his experiences in the Southern Christian Leadership Conference and the Student Nonviolent Coordinating Committee. He described leadership techniques in settling potential conflicts with competitors, building unity by joint participation in rituals (marching, silent meditation, and reading the organization's objectives), and promoting honesty and caring between colleagues.

Steve demonstrated three exercises designed to teach essential qualities for group action. A typical example was the "broken squares exercise." Each of five players got a packet of cardboard pieces cut in different shapes. All the shapes, when put together, would make five squares of equal size. "Each player must make a square of the same size," explained Steve. "You can't talk or request pieces from each other, but you can freely offer pieces to each other."

One man quickly completed his square, shielded it from view of the others with his elbows, and waited. The other four were passing to each other pieces they didn't want, till a second and then a third man completed his square. The fifth player puzzled and tried, but in no way could he make a square out of his pieces. Finally, seeing this, the first man handed him all his pieces and the others continued to swap freely till at last all five squares were completed. During the critique the trainees decided that they had learned that they must cooperate to achieve a joint goal even at the sacrifice of individual success.

Role Playing

Two sessions were devoted to role playing a series of conflict situations which the trainees deemed were most likely to arise among the youths they would be training. The trainees showed an ability to throw themselves into their parts without inhibition and with a sure feeling for the characters they were portraying. One of the questions was, "If someone wants to pick a fight with me and calls me a _____ _____ in front of my peers, how can I avoid hitting him and still preserve my image of not being a 'punk'?" On the first role play, the victim said, "Why did you call me a _____ _____? I didn't do anything." The trainees were sure he had lost his image. The victim in the second role play breezed past the insulter, saying nonchalantly, "That's the third time I've been called a _____ _____ this morning!" The trainees thought he had preserved his image by this cavalier response.

There was an extended role play on group process, developing methods of maintaining order in a group meeting, dealing with the agenda struggle, gaining credibility for a Think Tank member with a group of inmates at a juvenile prison and of helping without promising the impossible. Most of the trainees played the roles of the juvenile gang which had wanted to rumble a white gang for possession of the basketball court, but had finally decided to negotiate with the prison administration.

At a confused meeting, the question of the rumble was raised again, and it was finally decided to seek the advice of the Think Tank; but when the Think Tank counselor came in, the youth would hardly let him talk. "What are you here for, man? Did the hacks (correction officers) send you here?" "What is the Think Tank?" "You're in prison for the same things we did; you're no better than we are, man!" are examples of the comments he was peppered with.

With patience and persistence, he finally convinced them that he would go down the line to help them to achieve their objectives; but he was only gradually accepted and the president had to exert his authority to get some of the boys to stop questioning and to listen.

The last session was devoted to evaluation and unanswered questions. The consensus seemed to be that the trainees had gained enough resources to deal with the youth, that the attitudes of the trainees had changed constructively, and that their expectations for the course had been fulfilled. The leader of the Think Tank felt that the trainers had not maintained enough control of the course, to which Steve replied, "I want to help you see; but if I see for you, you won't learn to see yourself."

After the seminar, the Quaker Project issued formal certificates to the trainees, evidencing their participation.

Roger Whitfield, leader of the Think Tank Concept, wrote the trainers:

"How we can ever begin to explain the feeling of brotherhood and dedication, I do not know. . . .

". . .Not only did. . .you train us in transforming power, but also impressed upon our minds so much more.

". . .the wall that divides us is not a real barrier unless we let it be. . . ."

ALTERNATIVES TO VIOLENCE PROJECT

A Program for Prison Residents

of the Quaker Project on Community Conflict

OUTLINE OF TYPICAL THREE-DAY SEMINAR

Book: "Transforming Power for Peace". Leaflets: "Introduction to Transforming Power" and "Guidelines for the Use of Transforming Power".

Space required: One room, or preferably two adjoining rooms, with movable chairs and blackboard. Community meeting room has been suggested.

1st Session (July 1, A.M.)
Introduction of trainers and program. Affirmations in pairs followed by introduction of trainees by each other. Trainees tell what they hope to get out of the seminar. Small group sharing on "Conflicts I have solved nonviolently". Reports to full group.

2nd Session (July 1, Afternoon)
LaFayette on his experineces with nonviolence. Discussion. Self examination, followed by small group sharing.

3rd Session (July 1, Evening)
Demonstrations of resistance conditioning. Apsey on basis of transforming power. Demonstration of role playing in hassle line. LaFayette on nonviolence as used in prison in the Civil Rights Movement.

4th Session (July 2, A.M.)
Introduce role playing to examine conflicts both in prison and after release. Brainstorm for conflicts in prison. Select scenario. Conduct role plays and de-brief. Comments by LaFayette.

5th Session(July 2, Afternoon)
Broken squares exercise, teaching cooperation. Quick decision making. LaFayette on community building.

6th Session (July 2, Evening)
Strategy Game to teach cooperation in creating a community to achieve a goal.

7th Session (July 3, A.M.)
LaFayette on his personal experiences with personal confrontations. Brainstorm for conflicts to be encountered after release. Conduct role plays and de-brief.

8th Session (July 3, Afternoon)
Tinker Toy exercise on how to deal with frustrations and communication difficulties with patience, toleration and cooperation.

9th Session (July 3, Evening)
Evaluation, unanswered questions, wrap-up.

For further information on techniques and methods used in the ALTERNATIVES TO VIOLENCE PROJECT: A PROGRAM FOR PRISON RESIDENTS, send for the AVP kit with descriptions of many of the exercises from: Quaker Project on Community Conflict, 15 Rutherford Place, New York, NY 10003. Price- $2.00

Appendix

When the CCRC program began, much of our time was spent doing workshops in classes with children and their teachers. We often went as a team of three, four or even five facilitators and assistants. There were frequently volunteers and students working with us. Marge Rice, one of these volunteers, expresses her feelings about her CCRC experiences in the following poem. It not only captures the spirit of our early work with children, but it also reflects what we did in those first pilot years. The class reviews which follow and the reports of our experiences in conducting a CCNY course give a sense of our subsequent development.

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KALEIDESCOPE

The never-ending variety of creative solutions
from:
THE KIDS.....
THE CREATIVE KIDS.

At the end,
"Shall we close with a song?"
Then,
before we leave,
moving all the desks
back in place.

Meeting back at Gretchen's apt....
"What was your reaction
to the session as a whole?"..
"How was the teacher involvement today?"..
"Next time
shall we try conflict resolution
with sock puppets?"

Lunchtime,
back at the school:
Evaluation with the teacher:
"How can I break up
the cliques
in this classroom?".....
Genuine concern.
Real searching.
Openness.

Getting to know David, the student teacher
The Manhattan College
Peace Studies interns...
Ever widening circles
of resources,
and support.

Overheard,
at the end of a session:
"Boy, I felt tired when I came to school today,
but now
I feel great!"
How to make the day
for a Project trainer.

Coming up out of the subway:
New York City!
Breakfast together at George's restaurant;
then,
The smoke-filled teacher's room at 75.
Pris's guitar,
Marge's camera.

Waiting in the hall outside the classroom:
"Are they ready for us yet?"
As we enter.....
The joyous round of
Applause
that always greets
Lenny, Gretchen, and Pris ....
The boys:
"Lenny, sit by me!
"Sit here, sit here!"

Pris: "Shall we start with a song?"
Their very-most favorite:
"One bottle of pop, two bottles of pop...."

Gretchen: Does anyone have a suggestion
for a conflict
they'd like to see role-played today?"
"Yeh, I do:
my little sister
is always getting into my things"....

"Me too:
on my vacation,
I went into a gift shop
and the man wouldn't wait on me
because I'm Jewish....."

The never-ending variety
of creative solutions
from
THE KIDS! .....
THE CREATIVE KIDS!

"What is teasing?
"Can you remember a time
when you were teased?.....
"How did it feel?...."

The never-ending variety
of creative solutions
from
THE KIDS....
THE CREATIVE KIDS!

Room building...
Machine building,
Monster drawings....
Silhouettes.

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CLASS REVIEWS: 1972-1977

Examples of Our Experiences Over the Last Five Years

The class reviews which follow reflect the growth of the Children's Creative Response to Conflict project. The first year's work was primarily in the area of *Conflict Resolution* as shown by Class Review I. The second year we developed many of our *Communication* skills. This grew out of the concern of one of the teachers with whom we worked to improve the listening, speaking and observation skills of her class. Class Review III expresses our own growth in developing the theme of *Affirmation* which has continued to be an important part of the program. Thus, by the third year, CCRC had already established its main themes: Cooperation, Communication, Affirmation, and Conflict Resolution.

In the fourth year, a concern developed to find ways of integrating our program into the classroom and curriculum. Class Review IV reflects this experience, in which the cognitive development of children is joined with and enhanced by their affective development through the CCRC approach. Although we had been conducting teacher workshops for several years, we were primarily concerned with this aspect in 1976-1977. Review V highlights a series of in-service teacher workshops for the Montclair, New Jersey, schools.

While CCRC maintains as a priority continuing work with children in at least one school, our workshops for teachers continue to increase in number.

I.

REVIEW OF A 5TH-6TH GRADE CLASS AT AN UPPER WEST SIDE (N.Y.) SCHOOL 1972-73

This school is a public school situated in the highly integrated Upper West Side urban renewal area of Manhattan. The school's student population is approximately one-third black, one-third Latin, one-third white. The school has been conducting an experimental "open corridor" program in one half of its classes, and has bilingual classes and many programs run by outside resource people.

Marty Burke's class is a successful open classroom where the children hold classroom meetings daily. The sixth graders (one half of the class) were familiar with the CCRC workshops from the year before and the teacher considered our program one of his first priorities. The students accepted us from the beginning and therefore we never had any major attention or discipline problems. These students had had several years in an open corridor program with experience in choosing activities and structuring their free time. The class was divided into well-defined areas that allowed for several activities to take place simultaneously. Therefore, our sessions could take place in one area while children who chose to work on other projects were free to do so. This structure facilitated our philosophy of voluntary participation, and was one of the major elements of the success.

We began our program in this class by using a variety of formats as this was our first class and we were still developing our program as we went along. First,

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we used puppetry as an entertaining opener to create an environment of fun to relax the children. We then presented a simple brother-sister conflict show, and used small groups to discuss solutions to the conflict. This format was a good introduction to our program because it demonstrated conflict resolution and led the children to deduce that we were there to explore "learning about people".

Our next step was to introduce the concept of roles that people play and to show the intrinsic violence in some roles. This was demonstrated by a skit about a day in someone's life. As the man went through his day, he was confronted by different situations and people. To deal with each of these he put on a different mask. After the skit, the kids wrote down the masks (roles) they saw themselves wearing. By using their list, children found it easy to talk about themselves and the masks they wore. The students created their first skits about themselves, and by using the masks were less inhibited about getting up in front of the class. These mask skits led to discussions about the ways in which people protect themselves and how their roles vary with changing situations and participants.

Roleplaying was then introduced. Roleplaying solutions from a puppet show was more difficult for them than roleplaying solutions from a skit presented by the trainers. Once the students saw the trainers roleplaying, they were eager to try it and were more comfortable doing it. Marty also practiced roleplaying with them during the week which helped them pick up this tool much more quickly.

The workshops developed a format of opening with a skit done by the trainers, a discussion of the skit, and then roleplaying solutions to the problem presented in the skit. Towards the end of the year, there was no need to present a skit done by the trainers. The roleplaying was done on conflicts suggested by the students.

Discussions in the beginning were too general and unfocused because of our non-directiveness and the students' eagerness to tell anecdotes. We therefore chose more specific goals for each session and began focusing the discussions around one or two points. This increased the momentum of the sessions and attracted fuller participation. Because of the success of the large group discussion, we continued with this format and did not continue experimenting with small groups.

The theme development began with "Bullies" and "Street Violence", and was expanded to more personal themes like "Family" and "Classroom" conflicts. The humanizing concept was developed every week by asking the question "What could you do to improve the situation?" Roleplaying allowed the children to test whether their ideas were realistic. Gradually they learned many new responses through the humanizing approach: persistence, taking the initiative, asking for help, becoming a mediator, waiting quietly until the appropriate moment, speaking calmly, bargaining, compromising, and using humor to diffuse the negative energy.

Trust in the sessions grew as the children began sharing their feelings and discovering that many others in the class were experiencing the same feelings. The children reported through personal interviews that our sessions were important to them because "they help us learn how to solve our problems." The students began noting conflicts they saw and listing them on a chart in the classroom. Each week a trainer would pick up the chart to be used in the planning for the following session. This procedure provided one step toward our sessions becoming more student-directed.

The students brought us problems to work on in the sessions, and at one point we built an entire session around a conflict that was happening as we entered the room. The session became focused on one individual in the class and her relationship to other members in the class. We did an affirmation exercise that was very successful, but we decided afterwards that in the future we should objectify any problem given in order to involve everyone's participation. The affirmation-validation exercises were especially well liked by the students. They liked a variety of exercises and games along with roleplaying and discussion.

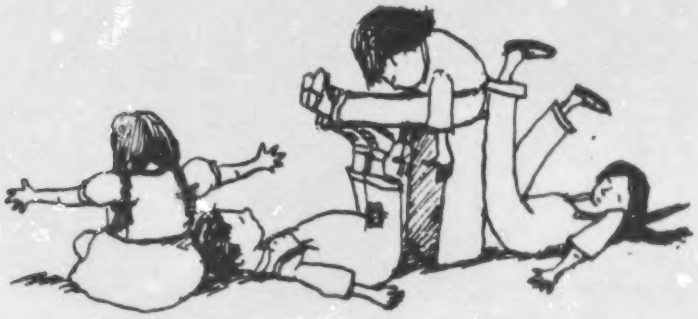
Several parents had visited our sessions and wanted to know more about our program. With the help of several parents we held a parent workshop showing video tapes of the children's workshops. Parents wanted to discuss with each other the changes that they had observed in their children. Many mentioned that the children asked to have family discussions, and several had structured these with positive results. They mentioned the children's new willingness to see other family members' points of view. One parent mentioned that her son had made a schedule of the house responsibilities with the result that the confusion over them was diminishing. In general, they felt that their children were learning how to handle situations with new self confidence.

We worked with this class for the entire year and held a total of thirty workshops. In conclusion, the following attitudinal qualities seemed to have developed in this class:

The students showed willingness consistently to attend our workshops. From a trainer's point of view, we were able to attract and direct their attention. The learning outcome was that everyone gained a simple openness to the concept of creative responses to conflict.

There was active participation on the part of the students. They reacted with enjoyment to the sessions by responding voluntarily to exercises and discussions. They began seeking creative solutions to their conflicts. They showed their satisfaction with the sessions by thanking us each week.

The students attached great worth to our sessions and desired to improve their skills in conflict resolution. Some of the new values they chose were expressed in the students' overt behavior in our classes and the feedback we received from parents and teacher. Their ability to work together as a group in helping one another solve problems was consistent and stable.



MACHINE BUILDING *(See p.25)*

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II

FOURTH GRADE CLASS AT AN EAST HARLEM SCHOOL
1973-74

This school is located in a neighborhood where the children are almost entirely black or Puerto Rican. The area has some violent episodes, but school has a warm, friendly atmosphere. Most of the classes are traditional although there are a few open classrooms. Some of the students live in nearby shelters. They receive few visitors at the school and most of the children need much more attention than is given to them. We were welcomed by the administrators, teachers, and students every time we went to the school.

Pam Mulligan ran her class in a traditional, well-disciplined way. She had good control and was consistent in her method of handling discipline problems. She was honest with the children and cared deeply for them. This showed in the atmosphere of trust that existed in the class.

We decided against a nonviolent conflict resolution approach and felt that these children would benefit more from workshops which stressed confidence-building and community-building. We found that children were able to meet in a large group successfully. In our first workshop, we discussed problems of brothers and sisters and found them pleased to mention their disagreements. Compared to the huge family problems that existed, they did not consider sibling rivalry a major difficulty. In our first few sessions, our main goals were to gain rapport with the children, familiarize them with the program, and to find out what issues they needed and wanted to work on. We did do one early session on the role of the teacher to try to show that a frustrated teacher is a human being. Without an understanding of conflict resolution and roleplaying, it was difficult for children to objectify a situation sufficiently to understand how the teacher felt. Later in the year, we did a similar session, and the children were able to objectify the situation and understand both sides of the story.

We felt that an important need in this class was in the area of communication skills. We did ten workshops in this area. The listening-skills workshops included highly structured games such as Telephone, Paraphrasing, Following Directions, and Storytelling with the use of a tape recorder to play back and test whether each person's part of the story was listened to. The observation skills workshops included the Swami Game, Open-Closed Game, Observation Game, Eye-Witness-Skit observation game and The Fishbowl. We also did workshops on speaking skills which used the Inquiring-Reporter Skit, Interviewing in small groups, Diaphragm-Breathing exercise, Speaking-from-a-Further-and-Further-Distance Game, and Speaking in Front of a Group. We found that using drawing was not a good technique for helping these children articulate feelings because they found it difficult to express in words what they had drawn. (The above exercises are in the Tool and Technique section.)

Almost all of the communication skills workshops were successful because most of the activities included everyone either as a participant or as an observer who later reported what she/he saw or thought she/he had seen. For example, in the interviewing exercise, one student was interviewed while others thought up questions to ask. A second reason for the success of these workshops was that often topics concerned a make-believe world. The Swami Game, Storytelling and Observation Skits are good examples of this. When we tried drawing pictures of, or making skits about school, children resisted, but when they were given topics like "at the circus", "in the park", or "at MacDonald's", children were enthusiastic. Thirdly, we found that children liked challenging games and exercises as long as

we explained them clearly and simply. Often trainers roleplayed the explanations and games to help the children gain a better understanding of them. Whenever we could show something rather than describe it in words, we did, because we found children much more attentive to actions than words.

We also learned that it was important for the teacher to be involved in the games and exercises. Once the teacher played a part in a skit that the children found very amusing. This lowered the risk level and encouraged more students to participate. If the teacher took what we were doing seriously, children found more validity in the workshops. From the trainer's point of view, it was, of course, important to have the teacher act as a trainer as often as possible. To do this, we needed excellent communication before, during, and after workshops. We usually had a rough plan for the following week's workshop, called the teacher the night before the workshop to finalize plans, and evaluated after each session.

After the workshops on communication skills, we were ready to work on conflict resolution. By then, children had developed at least some skills in roleplaying and skits, and felt more comfortable about sharing personal experiences. The themes we chose were street problems and exclusion. We did roleplays on children being robbed in the street and discussed various ways of handling the problem. We also played the Gibberish Exclusion Game and the Physical Exclusion Game.

It is interesting to note that singing did not work well in this class. Usually when we came in to do a workshop, the children were already in a circle and ready to begin. They did not need a warm up or any encouragement to focus on what we were doing; they were ready to go. If we had had time to continue workshops in this class, we would have kept working on conflict resolution. The teacher felt that the communication skills of the class had improved a great deal.

III

REVIEW OF A FOURTH GRADE CLASS AT AN EAST HARLEM (N.Y.) SCHOOL
1974-1975

One of the classes we worked with in the 1974-75 school year was in East Harlem. At the semester break, this fourth grade class, because of teacher cutbacks, lost half of its students and gained a larger half of another class. Thus, we were forced to begin all over again. We wanted to give the new students what we had already done, but we also wanted to move into new areas with the old students. We felt the biggest problem with both groups was that they didn't feel good about themselves or others. So we decided to spend most of the semester on affirmation.

We started off doing singing and name games to introduce ourselves, get to know the new children and to develop a positive sense of group. The "old" children were eager to teach the new children songs and loosening-up activities. This was affirming for everyone since the "old" students felt secure enough to teach some of the songs and games. Because of this, "new" students received more attention than was possible in the first semester.

We did silhouette drawings, put them on the wall, admired them, and came up with five positive statements about each person which we pasted on the individual's silhouette. We spent a lot of time on affirmative statements in both large and small groups. This started with simple questions in the large group: "What's one thing you had fun doing last weekend?" At the next session, children pantomimed "one thing they like to do" while others guessed what it was. Next we tried interviews in small groups where one person chose a topic to be interviewed, and everyone else thought of a question to ask of him/her. Another person then chose a topic and so on until everyone had had a chance to be interviewed and to have asked everyone else a question.

We did a few sessions on group cooperation by building monsters and machines in small groups and then showing them to the large group. The affirmation emphasis worked very well here. The children did not hesitate to praise the machines and monsters. We took slides and showed them, resulting in further acclaim by the class.

By the end of the eighth week, there was a positive sense of group. People had fun together, and enjoyed praising themselves and others. As there seemed to be a need for an in-depth project, we decided to work on "Affirmation Notebooks," and stayed with this for most of the rest of our workshop program there (seven weeks). We did one or two of the Notebook pages at each session in the same order as they are presented in this Handbook section. We found this was a comfortable sequence. All of these were done in small groups with discussions about each of the sheets. Children were eager to ask for correct spelling and to help others with their spelling. Children took great pride in the appearance of their sheets. They also valued the group and shared material consistently. Along with working on Affirmation Notebook sheets, we did several loosening-up and cooperation games such as Zoom, Musical Laps, an affirmation name song, Pantomimes, and the Telephone Game.

We sang at every session. The words were mimeographed to facilitate learning new songs. The children liked the sheets so much that they put them in their Affirmation Notebooks. We also did one session with puppet shows before the puppets were put back in the notebooks.

At the last session, we sang all the songs we knew, had a written evaluation in small groups and compiled the Affirmation Notebooks. We found that the activities that children liked most were: silhouette drawing, Affirmation Notebook covers, balloon sheets, tee shirts, having pictures taken, making puppets, small and large group machines, and telephone.

IV

REVIEW OF A SECOND GRADE CLASS IN EAST HARLEM, 1975-76

We had worked with the teacher of this class in an East Harlem school, but this year we worked more intensively with her with a special goal of integrating our techniques both into the classroom life and the curriculum. After starting out with sessions largely made up of fun loosening-up exercises, we moved in to community building. This was followed by three sessions on conflict resolution story reading, with discussions on how people felt about solutions.

We decided that we would like to work together with other classes on presenting a Christmas show for the lower grades of the school. The production included skits, puppet shows, a slide show and singing. After the holidays, several sessions were devoted to affirmation notebook pages. At first, we started out with sheets that involved mostly drawing. Gradually, we did sheets with more and more writing. We saw this as a way of improving both reading and writing skills. The writing sheets included "Fruit I Like", "Animals I Like", "Weather I Like", "My Family Sheet", and "Questions About Me". We also continued with a great deal of singing.

In February, we made "Affirmation Valentines" and saw this again as a reading and writing project. The teacher was very concerned about her children taking the reading tests. She wanted to give children practice in an affirming way that was also fun. We worked together to come up with a structure which would facilitate this. The teacher looked at old copies of a reading test and found several models of questions. We felt that having children make up their own tests would help them understand the structure of these tests as well as giving them practice in taking them. The first week we did the "Word Game", and the second week the "Fill In the Blank Sentence Word Game", and the "Sentence Game". All of these are found on Page 38. In each game, children chose a picture that they liked, pasted it on a large sheet of paper, put their name on it, and made up words or sentences, one of which described the picture. Each child showed his or her sheet to the whole class which then chose which word or sentence was correct, and then applauded the child. Thus, the "Picture Vocabulary Games" were both affirming to individuals and effective in giving children practice in taking reading tests.

Toward the end of the year, we went on trips with the children and asked them to write positive things about the trip. We also did arts and crafts projects including weavings and collages as presents for Mother's Day. As a writing project we made Mother's Day cards.

The last few weeks were spent largely on cooperation exercises such as "Community Music Making" for which each student made an instrument. The students planned their last session in which we did the games and songs they enjoyed most.

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REVIEW OF AN IN-SERVICE TEACHER COURSE IN MONTCLAIR, N.J., 1976

Eighteen workshops were given to teachers and principals in the Montclair School System. These were divided into two in-service courses. The first was on *Self-Concept Development* and the second on *Conflict Resolution*. The main format of the Conflict Resolution course involved discussing and dealing with conflicts that the teachers had had to cope with. The following is a review of the *Conflict Resolution* course.

The first session included an introduction of participants and the program with the main goal of getting people to feel comfortable with one another, while beginning to discuss the elements of conflict. This session included some "Conflict Story Reading", and a "Brainstorming" on what causes conflict.

The second session included a review and categorization of the brainstorming ideas. The use of puppetry and comic strips with children was introduced.

The third session dealt with "Roleplaying", "Role Reversal", "Quick Decision Roleplaying", and how to set up a roleplay. We discussed two alternatives: the teacher choosing the scenario or the class brainstorming possible scenarios. We then discussed other aspects of roleplaying: the importance of a clear statement of the issue, selecting the characters, the situation and the time and place of the roleplay. We further discussed the idea of looking for consequences of and alternatives to the solution, the type of communication involved, the motivation of the characters, and the feelings involved.

In the fourth week, we did skits and examined the many uses of "Light and Livelies". We pointed out the differences between skits and roleplays, and then did an extended roleplay. We discussed the idea of planning a session to meet the needs of the class.

In the fifth session, we did "Goal Wish Problem Solving" and introduced the idea of "Conflict Story Books". In the sixth session we discussed establishing a pattern for dealing with conflict in the classroom. We mentioned the workshop approach and the class meeting approach. By this time, teachers were already using some of these techniques in their own classrooms so the discussion revolved around their own personal situations.

The next two sessions were spent roleplaying specific types of conflicts including child-child, adult-adult, teacher-child and parent-child conflicts. We talked more about using various conflict resolution techniques with children in addition to consideration of the conflicts themselves.

The final session included a review of the previous eight weeks, an intensive evaluation and a final discussion of conflict resolution. Teachers felt especially proud of the fact that they had come up with so many new alternatives.

THE CITY COLLEGE OF NEW YORK EXPERIENCE

CHILDREN'S GROWTH TOWARDS COOPERATION: THE TEACHER'S ROLE

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This paper examines the relationship between the developmental point of view and a supportive atmosphere which encourages the growth of affirmation, communication, cooperation, and conflict resolution. There are several developmental themes central to Jean Piaget's ideas about the growth of cooperation and thinking which have direct implications for those who work with children (and adults). The first theme is that children's thinking, and their point of view of the world, are quite different from adults' thinking. These differences are expressed in terms of successive stages of development.

The second theme is that the development of thinking and of a cooperative point of view is based upon the process of action and interaction. A third theme describes the importance of observing children's actions, language and development in general. Contrary to what was once assumed, Piaget discovered that children not only know less than adults but that there are fundamental differences in the form and pattern of thought, roughly defined according to age. The very framework, or what Piaget calls the "structure" of children's ideas about their physical and social world differs in essential, often dramatic ways from an adult's point of view. A preschooler, for example, called to his father, "Get behind me, daddy, so they can't see you." A three-year-old proclaimed, "I have feet, you have feet, Curtis don't have feet. He isn't here."

From a young child's point of view, what you see, everybody sees. What you don't see doesn't have much meaning. Piaget describes this as egocentric thinking. During the preschool years, roughly from two through five or seven years of age, the child literally "centers" or focuses on one dimension, one point of view (his own), and expects others to do the same. The preschooler (and many primary grade children) will, when retelling a story or giving directions, provide only a bare account of the entire episode. He or she assumes you, the listener, know all that he knows, so why re-state the obvious! The older child begins to understand that there are clearly points of view other than one's own.

The different points of view expressed characterize the two stages in the development of social cooperation. Piaget (1932) describes these stages as the two moralities of childhood, the morality of adult constraint and the morality of cooperation.

Constraint and Egocentrism

Children's judgments, in the morality of constraint, appear to be held back by the external rules of adult authority. Rules, they believe, can't be changed. A child adapts to adult constraint by placing rules on the level of moral absolutes, i.e., he or she determines wrongdoing on the basis of external evidence, not internal motives. For example, the child feels that someone who broke many glasses by accident should receive more punishment than someone who broke only a few glasses, regardless of motive. The child focuses on the letter of the law rather than considering the spirit behind it. In terms of the child's ideas about justice, authority itself is in command and the child is not able to see the possibility of an equitable distribution of sanctions or rewards. (Piaget, 1932.)

Age and Stage

The first stage of adult constraint lasts from birth to around seven or eight years of age, followed by the stage of cooperation. The age at which the morality of cooperation first appears varies widely among children and varies within any one child's judgments about different conflict situations. I have observed six-year-olds in cooperative play, where they showed true collaborative efforts in constructing a playhouse. The primary importance of the concept of stages is that the sequence remains invariant.

Cooperation

The morality of cooperation is seen among children who consider rules that are based on rational social conventions, rules which serve group rather than individual goals. These older children, from about age seven onward, will seek group consensus of a rule in their games. In monster-making they would seek a common goal towards a cooperatively developed drawing of a monster rather than each child drawing his own arms and legs unrelated to the whole.

In terms of wrongdoing, it is judged on the basis of motive and external evidence. Children playing chess, for example, were observed to carefully follow the rules, with the exception that some were "speaking on the game". They gave helpful hints to a new player, showing him which moves to make, even though it was against the rules to do so. The special circumstance, in this case, teaching a new player, overruled the requirement that the spectators were not to comment on the player's moves.

In terms of justice, the children are able to place their judgment of behavior in a social context, seen in terms of equality for all. (Piaget, 1932.) In discussing a conflict situation, mid-elementary age children on this level of development would propose solutions where all participants must be treated equal no matter what the circumstances. It is only later that children are able to temper equality with equity which accounts for extenuating circumstances.

The development of cooperation has its roots in the preschool years as the children share toys, friends, feelings, and ideas. But sharing, at this age, is limited to instances where the children have a common goal. At the primary grade level, children develop shared goals and feelings of respect and sympathy. It is here they are first able to imagine a point of view other than their own. They are able to think of an action or idea outside of themselves. By the intermediate grade level, we can see the development of true cooperation based on group consensus. These older children, for example, seek purposefully peer recognition for their ideas. "We could build the monster with a golden head, couldn't we?" "Yeah, and then we could have a golden shield to match."

Awareness and Action

A difference between knowing the "right" solution and acting on that solution is clearly seen, both in the development of cooperation and in the development of thinking. The development of true cooperation depends upon intention and deliberation grounded in direct experience close to children's own areas of interest. Brearly (1970) suggests that it is relatively easy for young children to be taught to say "I'm sorry" when their play gets rough and someone gets hurt. It

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is entirely another matter, however, to understand the feelings of sorrow, and to grasp and empathize with the feelings of the other child in that moment of hurt.

In summary, the growth towards cooperation is primarily concerned with understanding another person's point of view. The child's ability to place himself in "another person's shoes" only gradually appears through social interaction with peers and adults in a variety of settings. This ability is dependent partially upon the quality of experience a child has had, the quality of the interaction.

Action and Interaction

Successive stages need not be the focus of teachers' observations of children's social development. The direction and the process of action and interaction, according to Brearly (1970), count for more than anything else. The stages are age-specific. The central theme of action and interaction is a process that recurs throughout all ages. Piaget's conception of the growth of intelligence and the development of cooperation as active processes is a central notion in his theory. The activity of the child (or adult) is expressed through two types of actions: first, as external sensory and motor investigations of the child's surroundings such as exploring the texture of clay or the feel of water; and second, as internal thinking actions such as comparing (sand and water), counting, or matching (my idea with yours).

An important example of action and interaction is seen in roleplaying where the child who plays the role helps to internalize the meaning of another child's action. If the child experiences an event (the role of a child who has been excluded) in a roleplay setting, it provides him or her with a common base of experience with another child (the one who really was excluded).

Experience in roleplay, for example, is not understood in the same way at different ages. The young child, not able to get outside of himself, can only appreciate the experience if it has matched his own. The older child, now able to construct a point of view other than his own, may truly empathize with the modeled role. The younger child only focuses on one aspect of the role at a time, reflecting his or her one-dimensional point of view. The older child (seven through ten years of age) is able to account for several dimensions of the experience at once in his or her explanation of equality. The older child knows the rules must meet the test of group consensus.

The importance of action and interaction is summarized by Piaget when he proposes that in order for children to develop intelligence (or cooperation), they must construct it themselves. This active knowing behavior can be seen in the preschooler as he or she begins to establish the important concept of a mother's or father's role. At first it is a limited view of a one-dimensional role. A mother can only be a housekeeper. It is only later understood that a mother can be both a doctor and a housekeeper.

The third theme is about the importance of observing, for both the teacher and the child. Piaget's (1972) clinical method of observing children's development provides the teacher-observer with an appropriate starting point for conducting an objective analysis of children's social interaction. The CCRC Program activities provide an opportunity for extending the process to children's own active observation.

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The central aim of Piaget's method is to uncover the trend, the basic structure of children's actions and social interactions. The observer may begin by focusing on one child, or on one activity, and regularly recording the language and actions that occur for a brief period each day, or for several days. The observer, by examining one child's actions and words as a whole piece, is able to establish an inventory of that child's ideas and explanations. The inventory could take the form of a log or an anecdotal record, kept close at hand for easy note taking. The inventory, gathered over long term observations of the child in many situations, may then be used to determine patterns in that child's growth. It is the long range view of a child's growth that will allow the teacher to place the developmental achievements of an individual in proper perspective.

Children's observations, an integral part of the CCRC Program, are described in the section on Communication. Children's (and adults') objective observation of social (and physical) interactions is the implied goal of such activities as "Know Your Orange", or the "Eye-Witness Skits". To "Know Your Orange", everyone in the group observes an orange carefully enough so that they can recognize their own orange with their eyes closed! The "Eye-Witness Skit" depends upon an already-rehearsed activity that suddenly "happens" in front of a group. Afterwards, the group tries to describe the details of what happened. It usually results in the children relating many different stories of what occurred.

A child's description of an orange or an event is based upon his or her point of view. An egocentric child's descriptive observations are characterized by fragmentary statements which emphasize only one aspect of an object or an event. The child at the cooperative (or what Piaget calls the concrete) level can provide a multi-dimensional description of the orange. He begins to accept as valid another person's point of view of a recent event.

Brearly (1970) shows how observations are determined partly by past experience which is personal and internalized; and partly by the test of reliability, which is a social act where one's own observation is confirmed (or disputed) by another person's observation. To encourage observational learning, Brearly recommends that children, too, keep records or logs. Records may be kept on many processes and objects, including changes in plants, or pets, and on growth in animals or children. These observations serve to develop awareness of the children's own experience, and to encourage growth towards the acceptance of another person's observation as a valid point of view.

The teacher's role in supporting children's observations of physical or social events is to document and describe children's interests and ideas; to extend their thoughts and actions; to pose questions, based on children's own questions; and to integrate experience and ideas. The gradual appearance of cooperation, for example, depends on the child's and teacher's ability to understand another person's idea and on the ability to listen.

The development of communication skills is critical in the resolution of conflict. Conflicts often originate in the failure of communication or in the lack of exchange of ideas. The teacher can support the development of communication by providing an opportunity for true dialogue to occur. This is strengthened through careful recording and documentation of children's language samples in ordinary experience. The samples need not be extensive. Five or ten minutes a day of observation, focused on one or two children, or on one or two events, often show

the observer a pattern in communication never noticed before. The teacher may observe, for example, that the role of a listener is tied to the egocentric thinking of a young child. When that child re-tells a story, he accounts only for single isolated elements, not an integrated whole. The essence of listening is the exchange of meaning among equals. If the teacher provides an atmosphere that improves the flow of meaning among children and adults, she or he will be able to reduce the potential for conflict. Teachers who do observe children regularly have become convinced of the importance of action and social interaction in independent (play) and organized (games) activities for the intellectual and social development of the child.

Summary

The development of children's ideas and practice of cooperation is closely related to the growth of affirmation, communication, problem solving, and thinking in general. This relationship may be described in terms of several development themes. The first theme demonstrates that children's thinking is different from adults' thinking in terms of its structure or framework. Piaget proposed that these structures (e.g., egocentrism, cooperation, justice) develop through a sequence of stages, a sequence found to be invariant across cultures. While the first theme describes the differences in patterns of the way children and adults think, the second theme shows similarities in the processes supporting the development of thought.

Piaget's notion of the growth of cooperation and intelligence is an active process, which develops through the action and interaction of childhood. The child (and the adult) must construct their own patterns of thought or intelligence, not through passive, didactic instruction, but through personal action on his or her surroundings, and through social interaction and cooperation with others.

Piaget (1932) speaks directly to those who work with children as he describes the importance of individual action and social cooperation: "Let us therefore try to create in the school a place where individual experimentation and reflection carried out in common come to each other's aid and balance one another." (p. 404.)

The third theme of observing children draws upon the clinical interview and the questions concerning the development of children's ideas about rules in their play. Observing and questioning children in an unstructured, developmental context allows (classroom) practice to illuminate theory.

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Children's Creative Response to Conflict:

A Developmental Point of View

A graduate course held at the City College of New York, The School of Education, Fall Semester, 1976.

A BRIEF SUMMARY

Several people requested information on the content of the course given at CCNY. While there is a more extensive report in Vol. I, No. 2 of Sharing Space Newsletter, the following gives a brief background of and rationale for the course. The course outline is also included.

Background:

Loren Weybright, a professor at the City College, as part of his work frequently visited P.S. 75 in connection with the Open Corridor program. He learned about the CCRC program through talking with teachers and visiting classes in which CCRC staff were conducting workshops. Loren is a Piaget specialist and very interested in games theory as it relates to the moral development of children. As a researcher, he developed the idea of combining CCRC philosophy and techniques with moral development philosophy. He set about getting approval for the course. The pilot course took place in the fall of 1976 with 15 students, most of whom were teachers.

The course was designed to support teachers in understanding theory and in planning techniques within a developmental framework which established a cooperative, trusting classroom environment where children may explore creative solutions to conflict.

Rationale :

The course is based upon the following assumptions:

1. Teachers within a developmental point of view will examine the origins of, and provide support for, children's ideas and practice in the four themes of the course: cooperation, affirmation, communication and conflict resolution.

2. If people are given responsibility to make their own decisions (in a college course such as this one, and in the classroom) they will develop a personal commitment and a concern for the development of the structure of the course or classroom. Once people are able to take responsibility for their own decisions, through cooperation and social interaction, they will begin to understand the strength of the individual and the power of the group.

3. Through an awareness of individual and group capabilities, adults are better able to support children in their investigations that extend those needs and capabilities.

4. Cognitive and moral development, such as cooperation and response to conflict, occurs through action and social interaction. In order for cognition and morality to develop, children and adults must construct them themselves. This course is designed so that students may reconstruct the themes themselves through observation, listening, participation, sharing and evaluating particular activities and techniques. They develop the rationale and the means for applying these activities to support childrens' (and their own) growth. They develop alternative ways of integrating cooperation and conflict resolution into the total structure of the life of a classroom.

Course Content:

Session I.
- Agenda
- Introduction - One Thing You Like To Do
- Project introduction and theory
- Structure details and handouts
- Three Question Interview
- Evaluation

Session II.
- Agenda and Logistics
- Pop-Up Name Game
- Pantomime One Thing You Like To Do
- Telephone
- Small Group Cooperation Drawing
- Evaluation

Session III.
- Agenda
- Logistics
- New and Goods
- Expectation Sharing
- Introduction to Conflict Resolution
- Discussion
- Evaluation

Session IV.
- Agenda and Logistics
- New and Goods
- Machine Building
- Discussion of Developmental Theory
- Evaluation

Session V.
- New and Goods - one book you enjoyed reading
- Agenda and Logistics
- In small groups, share a time you enjoyed learning something
- Elephant and Palm Tree
- Grab Bag Dramatics
- Discussion
- Evaluation

Session VI.
- New and Goods
- Agenda
- Musical Laps
- Relating affirmation to cooperation
- Pantomime This Object
- Affirmation Notebook Cover
- Dealing with putdowns
- Evaluation

Session VII.
- Animal Name Tags
- Agenda and Logistics
- Discussion of Affirmation Notebook Covers
- Touch Blue
- Notebook Page - Tee Shirt
- Brainstorming of Pages
- Affirmation Interviewing
- Evaluation

Session VIII.
- New and Goods
- Agenda
- Introduction to Communication
- Paraphrasing in small groups-"What does communication mean to you?"
- Summary of Paraphrasing
- Discussion
- Evaluation

Session IX.
- New and Goods
- Agenda
- Fishbowl - "How do you break up fights?"
- Introduction to Conflict Resolution
- Discussion
- Singing
- Evaluation

Session X.
- New and Goods
- Agenda
- Brainstorming on the Causes of Conflict
- Quick Decision Roleplays
- Discussion
- Evaluation

Session XI.
- What's something good that has happened in your class?
- My Bonnie
- Conflict Resolution Story reading - Goggles
- Brainstorming of Saturday get-together
- Discussion
- Evaluation

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Session XII.
- What's one color you like, and what does it mean to you?
- Discussion of moral development
- Human Pretzel
- Conflict Resolution Skit
- Discussion
- Evaluation

Session XIII.
- What's one thing you like about this group?
- Discussion of the teacher's role in moral development
- Human Jigsaw
- Roleplaying
- Discussion
- Evaluation

Session XIV.
- Agenda
- New and Goods
- Goal Wish Problem Solving
- Elephant and Palm Tree
- Brainstorming of activities you'd like to do
- Discussion
- Evaluation

Session XV.
- Affirmation Sharing- say three things you like about yourself to your partner
- Sin of Commission Game
- Evaluation
- Closing Circle

After the Course

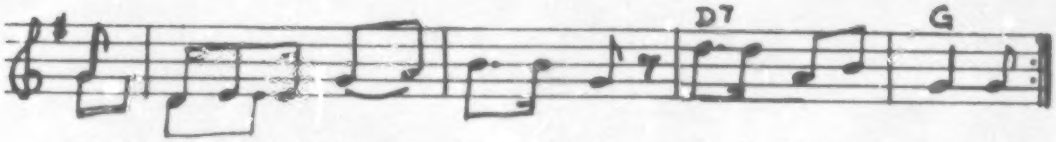
The class got together for a Saturday after the course was completed. At this time, we did several longer activities that we had not had time to do before. The class members decided that they would like to form an on-going study group which would meet monthly. We would alternate meeting at each other's houses, and students would take full responsibility for the planning and facilitating of the meetings. Thus, the study groups became a place for teachers to practice facilitation in a safe atmosphere. This structure is one that we envision as a possible model for a second semester of the CCNY course. Students requested that the study groups divide their time half between experiential activities and half discussion. Realizing the need for focused discussion, we decided to go through Barbara Stanford's book, Peacemaking, and focus each session on one chapter each meeting.

The study group has become a fun learning experience for all of the participants, including the course's original facilitators and has served as a teacher support group.

SONGS WE USE

TOO-DA-LA - An Improvisation Song

Good morn-ing to you, Too-da-la, too-da-la, too-da-la,
Good morn-ing to Ma-ry, Too-da-la, too-da-la, too-da-la,
We are nice and ear-ly, Too-da-la, too-da-la, too-da-la,



Good morn-ing to you, Too-da- la, too-da-la-la la- dy.
Good morn-ing to Bobby, Too-da- la, too-da-la my dai-sy.
You are ear - ly too, Too-da- la, too-da-la my dai-sy.

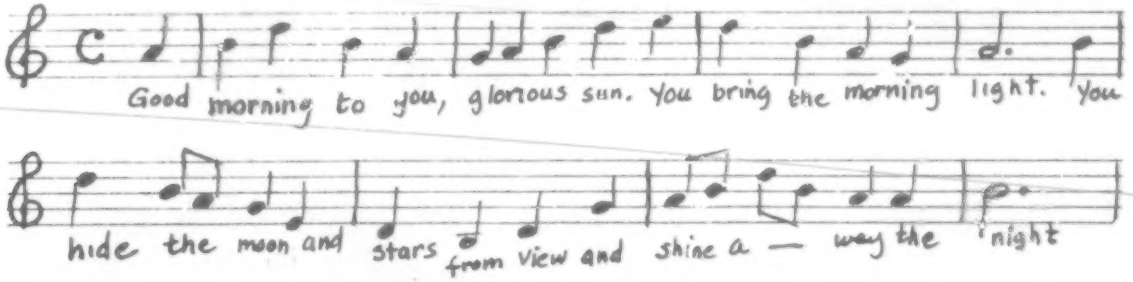
This song can be sung over and over without stopping, adding something about each child in the room. The children may take turns adding someting about themselves: "I have a new green dress, Too-da-la....., I'm wearing it today, Too-da-la....." "I like cherry pie, Too-da-la....." "I found a penny..." Self affirmation may be encouraged: "Daddy says I sing well..." or, verses may be added by others in the group affirming positive traits or values, so that the children have an added sense of mutual support and appreciation: "Susan has a nice smile..."

Too-da-la can also be used at play to sing about what each child is doing: "I'm turning 'round, Too-da-la.... Around and Around, Too-da-la..." Or the reverse can be tried, with each child deciding on something to sing that he or she would like to act out.

The versatility of Too-da-la encourages the creative imagination of the children and the teacher.

GOOD MORNING TO YOU

The following song is from a Waldorf nursery school. These schools are based on the philosophy of Rudolf Steiner which looks toward the education of the whole child. Many such songs, including this one, use a pentatonic scale.


C
Good morning to you, glorious sun. You bring the morning light. You
hide the moon and stars from view and shine a — way the night

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Magic Penny

by MALVINA REYNOLDS

(c) 1955, 1948 by Northern Music Co.
445 Park Avenue, New York, NY 10022
Used by Permission

D A7
Love is some-thing if you give it a - way, — give it a - way, —
D
give it a - way. — Love is some-thing if you give it a- way, — You
A7 D G D
end up hav- ing more. It's just like a mag- ic pen-ny,
A7 D G
Hold it tight and you won't have an- y. Lend it, spend it, and you'll
D E7 A7
have so man- y, they'll roll all o - ver the floor, for
D A7
Love is some-thing if you give it a- way, — give it a- way, —
D
give it a - way, Love is some-thing if you give it a- way, You
A7 D G
end up hav - ing more. So let's go danc - ing till the
D A7 D
break of day, And if there's a pi - per, we can pay. For
G D A7 D
love is some-thing if you give it a- way, you end up hav - ing more.

Adding additional words to Magic Penny

As with most children's songs, additional verses may be invented, keeping the spirit of the original wording. Here are verses made up by a group of young Friends:to go with Magic Penny:

Love is better if you pass it around,
Pass it around, pass it around;
Love is better if you pass it around,
You end up having more.

Food tastes better if you pass it around,
Pass it around, pass it around;
Food tastes better if you pass it around,
You end up having more.

It's just like a loaf of rye bread,
Hold it tight and it ends up dry bread;
Pass it around, it ends up inside-bread
It always seems like more.

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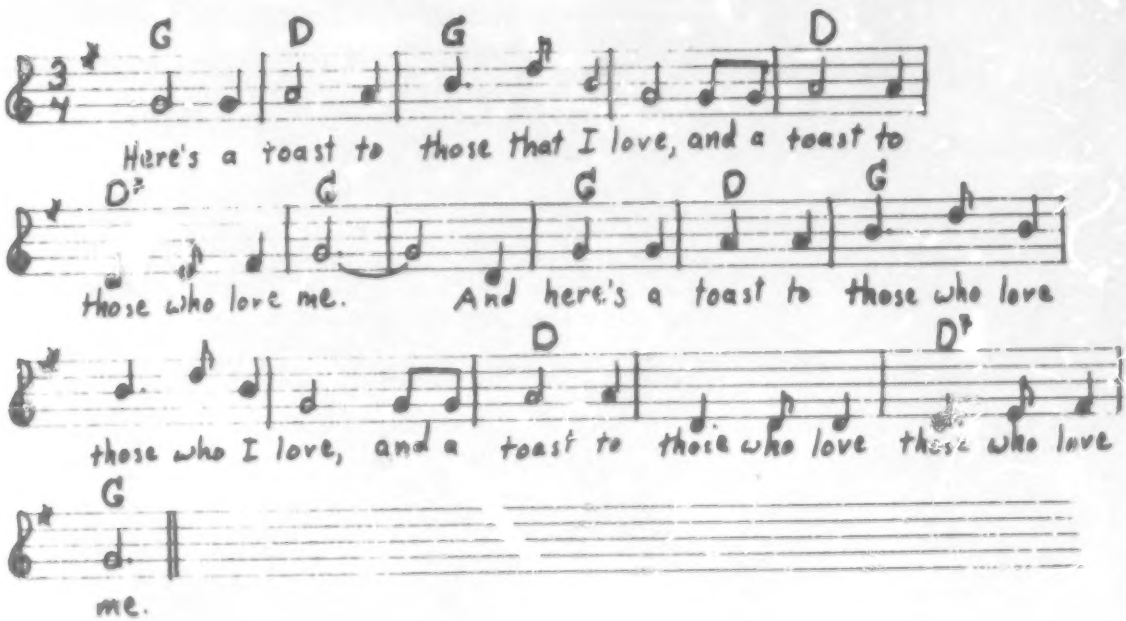
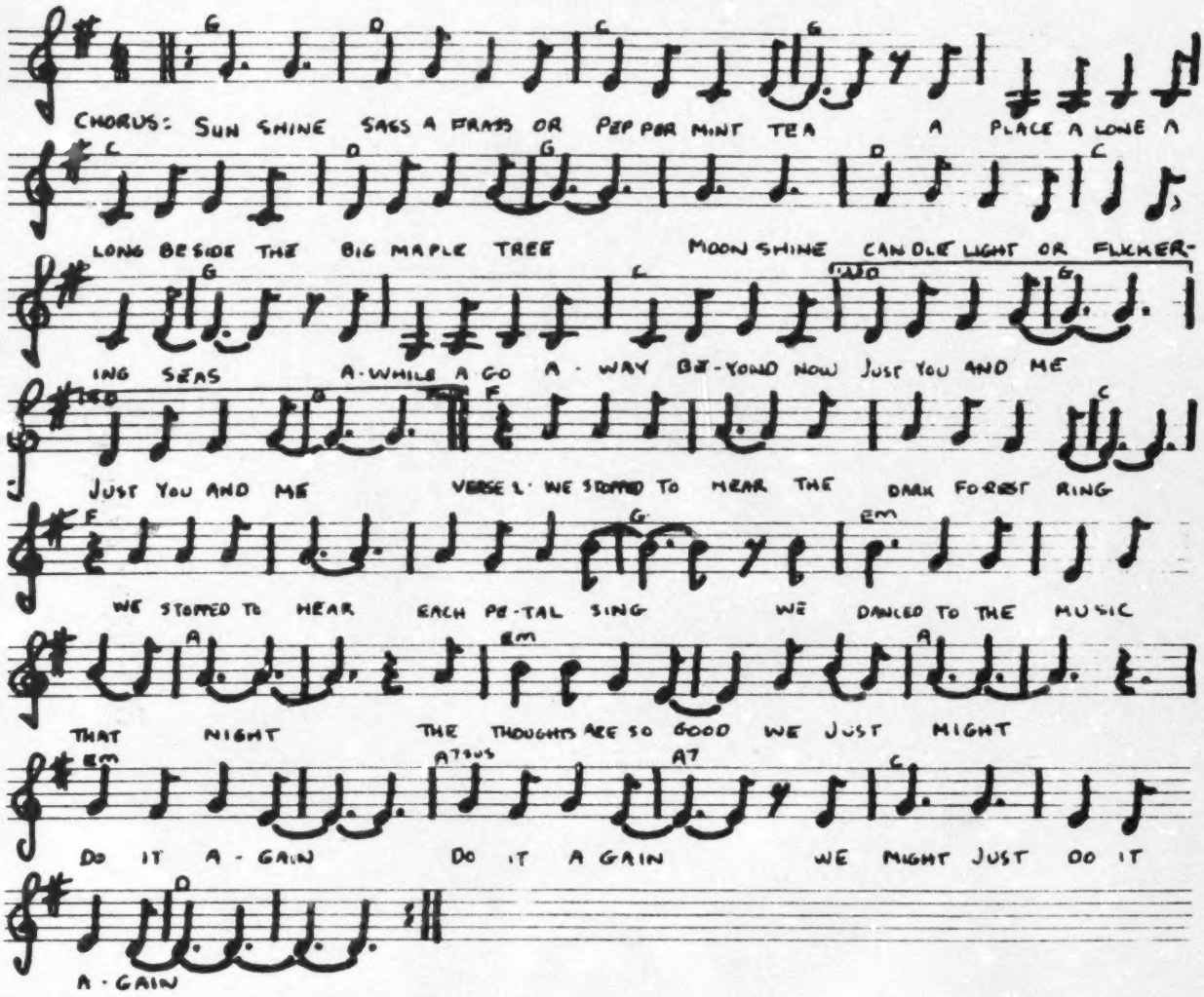
THE TOAST

words traditional
music by Pris Prutzman


G D G D
Here's a toast to those that I love, and a toast to
D7 G G D G
those who love me. And here's a toast to those who love
D D D7
those who I love, and a toast to those who love those who love
G
me.

WE MIGHT JUST DO IT AGAIN

words & music:
FRED GEE
© 1975


CHORUS: SUN SHINE SAGS A FRAPP OR PEPPER MINT TEA A PLACE A LONE A
LONG BESIDE THE BIG MAPLE TREE MOON SHINE CANDLE LIGHT OR FLICKER-
ING SEAS A-WHILE A GO A-WAY BE-YOND NOW JUST YOU AND ME
JUST YOU AND ME VERSE 1: WE STOPPED TO HEAR THE DARK FOREST RING
WE STOPPED TO HEAR EACH PE-TAL SING WE DANCED TO THE MUSIC
THAT NIGHT THE THOUGHTS ARE SO GOOD WE JUST MIGHT
DO IT A-GAIN DO IT A GAIN WE MIGHT JUST DO IT
A-GAIN

VERSE 2: WE WENT TO SEE THE FAMED STARRY CROWN
WE WENT TO SEE THE STARS FALLING DOWN
WE GRAVITATED TO THE MUSIC THAT NIGHT
THE THOUGHTS ARE SO GOOD WE JUST MIGHT
DO IT AGAIN, DO IT AGAIN, WE MIGHT JUST DO IT AGAIN

VERSE 3: WE SAT AND FELT THE WORLD SPIN AROUND
WE SAT AND FELT THE NEW SILKEN GOWN
WE MADE THE MUSIC THAT NIGHT
THE THOUGHTS ARE SO GOOD WE JUST MIGHT
DO IT AGAIN, DO IT AGAIN, WE MIGHT JUST DO IT AGAIN

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DOWN! DOWN!

Poem by:
Eleanor Farjeon

Music by:
Vally Weigl

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OTHER SONGS THAT CHILDREN ENJOY:

"Free To Be You and Me"

"Kookaburra"

"Have You Seen the Ghost of John?"

"Boom Boom, Ain't It Great To Be Crazy?"

"This Old Man"

"Save The Country"

"This Land Is Your Land"

"I'd Like To Teach The World To Sing"

"I Believe In Music"

"If You're Happy And You Know It"

"Michael Finnegan"

"Found A Peanut"

"Mrs. O'Leary" ("Fire, Fire, Fire")

"My Dog Wag"

"If I had a Hammer"

"500 Miles"

"When The Saints Go Marching In"

"Kumbaya"

"Rise And Shine"

"He's Got The Whole World In His Hands"

Action Songs:

"The Wheels On The Bus"

"Punchenello"

"Bingo"

"Hokey Pokey"

"Little Rabbit Foo Foo"

"Six Little Ducks"

SAMPLE WORKSHOPS

A SAMPLE WORKSHOP ON COOPERATION

Theme - Cooperation

Goal - To develop group cooperation in drawing
To increase children's vocabulary

Materials - Large sheets of paper, crayons and/or magic markers, masking tape

Plan -

1. Interviewing (p.17)
2. Pantomime game "What kind of store is this?" (p.19)
3. Explain Cooperative Store drawing (p.22)
   Ask small group leaders to ask the following questions:
   a. What kind of store would you like?
   b. Which of these stores could we as a group draw easily?
   c. What are the parts of the store?
   d. Which part would you like to draw?
4. Break into small groups to draw stores
5. Presentation and explanation of drawings to large group
6. Singing
7. Closing Circle - "Name one thing you like about the stores." (p.13)

Comments

This is a long session that can be used with a unit about stores and occupations. It is easy to explain the pantomime game by demonstrating it. For children who have difficulty thinking of a store, it is helpful to quickly go around the circle and mention stores or write names of stores on the board. This also gives children time to decide which store they want to pantomime. Then whoever wants to can pantomime a store and the others will try to guess what kind of a store it is. This helps children to learn new vocabulary (grocery, stationery, etc.). The teacher might want to go into more vocabulary by asking what the person who works in the store is called (clerk, chef, jeweler, etc.).

It will be helpful to the small group leaders to list the questions (part 3 above) on the board. Sample answers should be demonstrated so that everyone knows what to do in small groups. Ask someone in the class to paraphrase the directions. Be sure to emphasize the importance of the process (working together and having fun) rather than the product.

A SAMPLE WORKSHOP ON COMMUNICATION

Theme - Communication

Goal - To help children to become better listeners and to realize the value of listening through games

Plan -

1. Listening time (p.31)
2. Swami game (p.32)
3. Directions-following game (p.31)
4. Telephone game (p.30)
5. End with a song
6. Evaluation

Materials - Costume for the swami

Comments

This workshop is a good way to begin work on listening skills since it has a high energy level, is enjoyable and involves everyone. All of these things help create a healthy spirit of cooperation among members of the group. The directions-following game should last only 10-15 minutes since it does not involve everyone in the group. The telephone game can be done by first doing a skit showing people who do *not* listen and then discussing the various reasons people do not hear each other. The purpose of the telephone game is to successfully relay the original message all the way around the circle. Children love to play the telephone game and are pleased when they get it right. Singing may be added as a closing or beginning to the workshop.

A SAMPLE WORKSHOP ON AFFIRMATION

Theme - Affirmation

Goal - To encourage people to feel positive about themselves through work on affirmation Tee shirts

Materials - Mimeographed sheets, crayons

Plan -

1. Singing
2. Loosening-up game (p.18)
3. Demonstration of the Tee shirt (p.41)
   Directions:
   a. Write your name on the paper
   b. On the Tee shirt draw a picture of one thing you like to do
   c. Write a word that describes you or that makes you feel good! (It may or may not relate to the picture.)
4. Work on Tee shirts in small groups
5. Show pictures to large group
6. Evaluation
7. Singing

Comments

It is helpful to have mimeographed song sheets so that children can follow along with the words of a song. For children, this seems to make the song more "important". In doing the demonstration Tee shirt drawing, it is a good idea to have the picture done beforehand so that everyone doesn't have to wait. Some children will be finished before others, so plan an activity for those who finish first. Small group leaders might ask why children chose their symbol, and word, and encourage personal sharing.

A SAMPLE WORKSHOP ON CONFLICT RESOLUTION

Theme - Conflict Resolution

Goals -

1. To present a puppet show in which a problem is raised with no solution given

2. To have the children discuss how they feel about the conflict and to create their own puppet shows with solutions to the problem

Plan -

1. New & Goods (p.36)
2. Elephant and Palm Tree (p.20)
3. Presentation of conflict (p.49)
4. Break up into small groups to discuss solutions (p.13)
5. Form groups of twos or threes to create puppet shows with solutions to the problem
6. Return to large group to present puppet shows (p.50)
7. General sharing of ideas offered through shows
8. Evaluation

Comments

This session runs more smoothly if children have a chance to discuss solutions before they pick up the puppets. The initial discussion in the small groups is very important, especially with younger children, because it is here that the children's imaginations are nurtured and thus they are more capable of discovering creative solutions rather than playing "Punch and Judy" or acting only out of a conditioned response.

Usually there is very little structured discussion after the puppet shows, but instead, a general sharing of responses to them. As each puppet show has an intrinsic value and variety, there is little competing for the "best" show.

A SAMPLE WORKSHOP ON CONFLICT RESOLUTION

Theme- Conflict Resolution

Goal - (a) to help participants understand the feeling of being excluded and of excluding others
(b) to give participants experience in finding ways of including each individual in a group.

Plan -

1. Loosening up - "Zoom" (p. 20)
2. Exclusion - Gibberish Game (p. 60)
3. Exclusion Conflict Skits (p. 49 and p. 56)
5. Evaluation (p. 61)

Comments

A possible scenario for the skit might be: Two friends go to a movie together. A third person approaches who turns out to be a long time friend of one of the two. The third person is in town for only an hour and wants to talk privately with the old friend.

The Gibberish Game should be done in a group with a strong sense of community where participants can safely take the "risk" of feeling excluded. It is important to discuss how people felt being excluded and excluding others. Similarly ask the participants in the roleplay how they felt being excluded or excluding. This is an intensive session that can lead to deep personal sharing.

APPLYING TECHNIQUES TO CURRICULUM AREAS

	Page Reference	SMALL MOTOR	LARGE MOTOR	LANGUAGE ARTS	SOCIAL STUDIES	SCIENCE	MATH	ART	MUSIC	CRAFTS	DRAMA
Intro. Name Game	16			X							
Find A Rhyme Name Game	16			X					X		
Introduce Your Neighbor	17			X							
Introduce Yourself Puppet	17	X		X							
Animal Name Tags	17	X		X	X	X		X		X	
Three Question Interview	17			X							X
Loosening-Up Game	18	X	X								X
Mirror	18	X	X								X
Rebound	18	X	X								X
Human Protractor	18		X			X	X				
Mask Passing	19		X	X							X
Herman-Hermina	19	X	X								X
Object Pantomime	19	X	X	X	X						X
Occupation Pantomime	19	X	X	X	X						X
Store Pantomime	19	X	X	X	X						X
Challenge Pantomime	19	X	X								X
Follow The Sound	19										X
Pass The Sound	19										X
Guess The Sound	20					X					X
My Bonnie	21		X						X		X
Group Cooperation Drawing	22	X		X	X			X			
Cooperative Spelling	25		X	X							
Storytelling	26			X	X						X
Cooperation Sound Effects	27					X					X
Cooperation Slide Shows	27	X				X					X
Cooperation Tinker Toys	27	X				X					
Rainstorm	27		X	X	X	X					X
Musical Laps	28		X						X		
Singing	28			X					X		
Community Music Making	29			X					X		
Telegraph	30		X	X	X	X					
Fish Bowl	33			X	X						X
Silhouettes	37	X	X	X				X		X	
Stocking Fillers	37			X							
Affirmation Valentines	37	X	X	X				X		X	
Affirmation Fortune Cookies	38			X							
Grab Bag Affirmation	37	X	X	X							
Picture Vocabulary	38	X	X	X				X			
If My Feet Could Talk	39			X							X
Instrument Making	47	X	X						X	X	
Affirmation Notebooks	40	X	X	X	X	X	X	X			
Comic Strips	53	X	X	X				X			
Brainstorming	52			X							
Fairy Tales	53			X							
Utopia Gallery	53			X							
Card Game	55			X							
Goal Wish Problem Solving	55			X							
Conflict Stories	52			X				X			
Comic Books	53			X				X			

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SOME BOOKS WE HAVE FOUND HELPFUL

Abrams, Grace C. and Schmidt, Fran. LEARNING PEACE and PEACE IS IN OUR HANDS. *Pennsylvania: The Jane Addams Peace Assoc., 1213 Race St., Philadelphia, PA 19107., 1972*
Excellent manuals on peace-related curriculum.

Barnes, Ellen, Eyman, Bill and Engolz, Maddy Brager. TEACH AND REACH. *Syracuse: Human Policy Press, 1974.*
An excellent reference for books, organizations, and ideas for resources in the classroom.

Braga, Joseph and Laurie. CHILDREN AND ADULTS: ACTIVITIES FOR GROWING TOGETHER. *Englewood Cliffs: Prentice Hall, Inc., 1976.*
Activities that adults can do with children from birth to age 6.

Brearly, Molly (ed.). THE TEACHING OF YOUNG CHILDREN: SOME APPLICATIONS OF PIAGET'S LEARNING THEORY. *New York: Schocken Books, 1970.*
Perhaps the best guide available to apply a developmental Piagetian point of view to work with children.

Brown, George. HUMAN TEACHING FOR HUMAN LEARNING. *Viking, 1971.*
George Brown, a professor of education and a creativity workshops trainer, believes that since all human learning involves both the intellect and the emotions, education incorporating both elements could lead to better growth of the whole person.

Brown, George, and other eds. THE LIVE CLASSROOM: INNOVATION THROUGH CONFLUENT EDUCATION AND GESTALT. *Viking, 1975.*
Confluent education is both a philosophy and a process of teaching and learning which combines both the emotional and the intellectual aspects of learning. The book is divided into four groups of essays: gestalt awareness to confluent education; theory; practical applications; examples of lessons, units, and course outlines.

Canfield, Jack. 101 WAYS TO ENHANCE SELF-CONCEPT IN THE CLASSROOM. *Englewood Cliffs: Prentice-Hall, Inc., 1977.*
A good starter in a new curriculum area. It is filled with excellent ideas, some of which have been around for a long time. Deals with major themes in the study of one's self, and of relationships with others.

Carpenter, Susan. A REPERTOIRE OF PEACEMAKING SKILLS. *Center for International Education, Hills South, Univ. of Mass., Amherst, MA 01002*
An array of useful peace promoting skills in seven major categories compiled from responses to a broad questionnaire. Skills can be brought to bear on many specific situations.

Castillo, Gloria. LEFT HANDED TEACHING, LESSONS IN AFFECTIVE EDUCATION. *New York: Praeger Publishers, 1974.*
Proposes new methods for stimulating students' involvement in the learning process regardless of their socio-economic and cultural background. Provides a model for teaching based on pupils' concerns and feelings rather than on cognitive goals.

Cheifetz, Dan. THEATER IN MY HEAD. *Boston: Little Brown and Co., 1971.*
Record of author's experience with a free, racially integrated theater workshop for young children in New York City. His purpose was to have them learn and grow through dramatic play. Besides his observations of this group's experience, Cheifetz outlines a lucid practical program for helping children stretch their perceptions of themselves and the world.

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Curwin, Richard L. and Geri. DEVELOPING INDIVIDUAL VALUES IN THE CLASSROOM. *Palo Alto: California Learning Handbooks, 1974.*
A good guide to values clarification philosophy and techniques including integration into curriculum.

Dewey, John. EXPERIENCE AND EDUCATION. *New York: Collier, 1973*
The best brief account (120 pages) of Dewey's explanation of the role of experience in the classroom.

Ehrlich, Harriet W., Editor. CREATIVE DRAMATICS HANDBOOK. *Philadelphia: The School District of Philadelphia, 1974.*
For elementary school children. This handbook incorporates goals for fun and academic learning. There are techniques which teach the five senses; others deal with emotion, characterization, dialogue, story dramatization. Much of the book contains sections on using dramatic arts with Math, Social Studies, Language Arts, History. There is an excellent bibliography. (Distributed by the National Council of Teachers of English, 1111 Kenyon Road, Urbana, Illinois 61801).

Fiarotta, Phyllis. STICKS & STONES & ICE CREAM CONES, THE CRAFT BOOK FOR CHILDREN. *New York: Workman Publishing Company, 1973.*
A good guide to imaginative projects with the simplest of materials. Focuses on the child's expression of himself and his world. Good for small group projects.

Freire, Paulo. PEDAGOGY OF THE OPPRESSED. *New York: The Seabury Press, 1968.*
A Brazilian educator's philosophy of getting people involved in their own decision-making. Freire claims that educators have many different tasks, tools, areas that they need to organize to get a broader view. (This book has been a prime source for CCRC.)

Furth, Hans G. and Wachs, Harry. THINKING GOES TO SCHOOL, PIAGET'S THEORY IN PRACTICE. *New York: Oxford Press, 1974.*
An attempt to gear classroom activity toward a thinking environment, Piaget's theories are explained. A bold curriculum is set forth with more than 175 games described in detail, each with the intention of helping the child deal successfully with specific academic subjects.

Gallagher, M.B., McGinnis, J.B. and K.R., and McGivern, M.A. EDUCATING FOR PEACE AND JUSTICE, A MANUAL FOR TEACHERS. *St. Louis: Institute for the Study of Peace, St. Louis University, 380 W. Pine St., St. Louis, MO 63103, 1974.*
A thorough collection of current peace education literature from the first grade through college level. Of special relevance are: Conflict, Violence and Nonviolent Conflict Resolution (a section of Part I) and all of Part III ("Mutual Education"). Helpful bibliographies are included on pp.523, 527, 531 and 539.

Ginott, Haim. TEACHER AND CHILD. *New York: MacMillan Co., 1972.*
A human and practical book - helpful for establishing good communication and moral climate of mutual respect between teacher and child.

Glasser, William. REALITY THERAPY. *New York: Harper & Row, 1965.*
Glasser makes two assumptions which we share, two assumptions based on the need for self-love, self-esteem, appreciation or celebration of oneself. The first is that all emotional problems, from slight to serious, are symptomatic of the frustration of the fundamental human need for a sense of personal worth. Secondly, he says, the self-image of the individual will be the radical determining factor of all our behavior, the one to the other.

Glasser, William. SCHOOLS WITHOUT FAILURE. *New York: Harper and Row, 1969.*
Failure is the main obstacle in schools, and until it is removed, schools will continue to fail to meet the needs of children. He examines the deficiencies in education that lead to school failure and emphasizes the structure of classroom meetings as a way of correcting the deficiencies. The classroom meeting is a meeting in which the teacher leads a whole class in a nonjudgmental discussion about what is important and relevant to them. He presents three types: 1) the social problem-solving meeting for the purpose of discussing the problems of the whole class and of individual students within the class. 2) Educational diagnostic meeting which is used to get a quick evaluation of whether or not teaching procedures in the class are effective. 3) The open-ended meeting to stimulate children to think and to relate what they know to the issues being discussed.

Gordon, Thomas. PARENT EFFECTIVENESS TRAINING: THE "NO-LOSE" PROGRAM FOR RAISING RESPONSIBLE CHILDREN. *New York: Wyden, 1970.*
P.E.T. is an alternative to the authoritarian approach (the children lose) and permissiveness (the parents lose). It enables parents and teachers to show children how to solve their own problems with no rancor, accusation, guilt, or shame involved.

Gordon, Thomas and Peter H. TEACHER EFFECTIVENESS TRAINING. *New York: Wyden, 1974.*
Helpful to teachers in eliminating obstacles between themselves and students. He defines "obstacles" - ways of phrasing messages which destroy further efforts at communication. "You're acting like a first grader, not someone ready for junior high." Moralizing and judgmental remarks result in students feeling that they are incompetent and irresponsible.

Gordon, Thomas. P.E.T. IN ACTION. *New York: Wyden, 1976.*
An investigation of parents who have used P.E.T., with more information on "Active listening", "I messages", and "No-lose Conflict Resolution".

Hafner, Helen. INSTANT GUITAR AND UKELELE. *Arlington: National Recreation and Park Association, 1974.*
Teachers and others who have had no experience leading group singing (an important community-building exercise) may find that this skill can be quickly developed through the use of this manual. Geared to teach without readings, notes and chords.

Haratonik, Peter and Laybourne, Kit. VIDEO AND KIDS. *New York: Gordon and Breach, Science Publishers, Inc., 1974.*
An excellent book on the concept of video and what has gone on in video. Lots of good activities on using video with kids.

Harrison, Marta and the Nonviolence and Children's Program. FOR THE FUN OF IT: SELECTED COOPERATIVE GAMES FOR CHILDREN AND ADULTS. *Nonviolence and Children, Friends Peace Committee, 1515 Cherry Street, Phil., Pa.19102.*

An excellent handbook on games. This has been integrated into a manual on Non-Violence and Children edited by Stephanie Judson mentioned later in the bibliography. It is still available separately.

Hawley, R.C., VALUES EXPLORATION - THROUGH ROLE-PLAYING. *New York: Hart, 1975.*
He provides step-by-step instruction for numerous formats for role playing. R.P. is one of the best ways to bring a class "alive" and to stimulate active involvement by all students.

Hayes, Edward. ROLEPLAYING IN THE CLASSROOM. *American Friends Service Committee, Upper New York State Area Office, 821 Euclid Avenue, Syracuse, New York 13210.*
A pamphlet including ideas on using and setting up roleplays. Available for 10¢ at the above address.

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Hayes, Edward. PUPPETRY AS A TEACHING TOOL. *American Friends Service Committee, Upper New York State Area Office, 821 Euclid Avenue, Syracuse, New York 13210.*
This pamphlet includes ideas for puppet shows, making simple puppets and stages, and writing your own shows. Available for 10¢ at above address.

Hayes, Edward. AN APPROACH TO IMPROVING CLASSROOM COMMUNICATION. *American Friends Service Committee, Upper New York State Area Office, 821 Euclid Avenue, Syracuse, New York 13210.*
A pamphlet which included plans for seven sessions on Communication. Available for 10¢ at above address.

Hendricks, Guy and Wills, Russel. THE CENTERING BOOK. *New Jersey: Prentice-Hall, Inc., 1975.*
A series of activities which help children, parents and teachers to gain self awareness through physical relaxation, movement, mind relaxation and centering or feeling one's inner strength. There are also sections which deal with dreams and imagery.

Hennings, Dorothy Grant. Smiles, Nods and Pauses. *New York: Citation Press, 1974.*
A collection of verbal and non-verbal communication skills.

Hodgson, John and Richards, Ernest. IMPROVISATION. *London: Methuen and Co., Ltd., 1971.*
Shows that drama can be a community activity that is deeply influential. The authors make many practical suggestions for situations and subjects upon which an improvisation may be built.

Hunter, Elizabeth and Amidon, E. IMPROVING TEACHING. *New York: Holt, 1966.*
This book defines teaching as an interactive process which takes place between teachers and pupils and occurs during certain definite activities -- motivating, planning, informing, leading discussion, disciplining, counseling, and evaluation.

INSIDE OUT: A GUIDE FOR TEACHERS. *National Instructional Television Center, 1973.*
A handbook for teachers using the series "Inside Out", designed for eight to ten year olds. Material gathered from thirty-three educational broadcasting agencies. Has helpful material on conflict resolution.

Jackins, Harvey. HUMAN SIDE OF HUMAN BEINGS, THE THEORY OF RE-EVALUATION COUNSELING. *Seattle: Rational Island Pub., 1965.*
A book which has helped us develop our theme of affirmation.

Judson, Stephanie, Ed. A MANUAL ON NONVIOLENCE AND CHILDREN. *Friends Peace Committee, 1515 Cherry Street, Phil., Pa. 19102.*

We highly recommend this delightful *Manual* as a companion volume to the CCRC *Handbook*. The overlapping of specific games and techniques is inevitable because of the close relationship of cooperation and sharing between the two groups over a period of years. However, there is much new material, and scores of useful observations, insights quotations and evaluations. Some are joyful, some profound, but all will enrich the understandings and skills of those who work with children...or adults! An especially valuable feature is the material on parent support groups.

Kessler, Michael and McLeod, John. NERDS AND WORDS. *Vermont: The Quarry School, 9 Spring St., Swanton, Vermont 05488, 1976.*
A booklet showing how a school has been successful in building cooperation and conflict resolution among children.

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King, David. GLOBAL PERSPECTIVES: A HUMANISTIC INFLUENCE ON THE CURRICULUM. *New York: Center for Global Perspectives, 218 E. 18th St., N.Y., N.Y. 10003, 1975.*
This booklet offers curriculum on dealing with conflict in two sections, k-3 and 4-6.

Kirschenbaum, Howard and Simon, Sidney B. READINGS IN VALUES CLARIFICATION. *Minneapolis: Winston Press, 1973*
An excellent book on the theory and practice of Values Clarification. Sections include teaching school subjects with a focus on values.

Klagsbrun, Francine, ed. FREE TO BE YOU AND ME. *New York: McGraw-Hill, 1974.*
A collection of songs, poems, pictures and stories concerning human liberation.

Klein, Alan. ROLEPLAYING. *New York: Association Press, 1956.*
An overall view of roleplaying, particularly as it can be used to improve meetings.

Kohlberg, L. COLLECTED PAPERS ON MORAL DEVELOPMENT AND MORAL EDUCATION. *Cambridge, Mass.: Center for Moral Education, Larsen Hall, Harvard University, 1976.* An excellent selection on the moral development of the child.

Kozol, Jonathan. THE NIGHT IS DARK AND I AM FAR FROM HOME. *New York: Bantam Books, 1977.*
"In this life we prepare for things, for moments and events and situations . . . We worry about wrongs, think about injustices, read what Tolstoi or Ruskin . . . has to say . . . Then, all of a sudden, the issue is not whether we agree with what we have heard and read and studied . . . The issue is us, and what we have become." -Robert Coles.

Kramer, Edith. ART AS THERAPY WITH CHILDREN. *New York: Schocken Books, 1971.*
Shows how art can be used as therapy and how the very act of creating becomes a powerful tool in the development of psychic organization. Author analyzes artwork in relation to problems children encounter: aggression, sublimation, and defense.

Krishnamurti, J. BEYOND VIOLENCE. *New York: Harper and Row, 1973.*
Treats the universal themes of violence, fear, self-awareness. The reader is cautioned against a passive listener-spectator attitude and urged to become directly involved in "self-observation" and self-involvement - to become an active participant in the thinking-experience process.

Leonard, George. THE ULTIMATE ATHLETE. *New York: Viking, 1975*
Mr. Leonard holds that play (sports) will mitigate the singlemindedness that cramps our culture with tension - "concentration", the key word for that in our culture which makes us become defensive, constricting, and rigid. By a re-definition of "games", he suggests that increasing violence can be "danced", can be turned on itself and absorbed in the game. No defiance of the law, but a new context in which the law is part of the rules of the game.

Lowenfeld, Margaret. PLAY IN CHILDHOOD. *Portway Bath: Cedric Chivers Ltd., 1969.*
An analysis of the play activities of children, i.e., play as bodily activity, as repetition of experience, as demonstration of fantasy, etc. Attention is given to group games and to children who cannot play.

May, Rollo. THE COURAGE TO CREATE. *New York: Norton, 1975*
We feel it is important to explore creativity more. This book offers a general introduction to the area, an essay that posits that creativity requires limits to struggle against. "Consciousness emerges out of the tension between possibilities and limitations."

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Palomares, Uvaldo. A CURRICULUM ON CONFLICT MANAGEMENT. PRACTICAL METHODS FOR HELPING CHILDREN EXPLORE CREATIVE ALTERNATIVES IN DEALING WITH CONFLICT. *La Mesa: Human Development Training Institute, 1975.*
A useful source book on theory, lesson guides, and game techniques for dealing with conflict resolution in the classroom.

Pfeiffer, William J., Ph.D. and Jones, John E., Ph.D. STRUCTURED EXPERIENCES FOR HUMAN RELATIONS TRAINING. *Iowa City: University Associates Press, 1971.*
This handbook contains several exercises in group process which would work well with adults and could be adapted for children.

Piaget, J. THE MORAL JUDGMENT OF THE CHILD. *New York: The Free Press, 1965.* *(Original French edition, 1932.)*
The classic book on moral development.

Prince, George M. THE PRACTICE OF CREATIVITY. *New York: Collier Books, 1970.*
This book discusses *Synectics*, a structured method of problem solving. It explains why groups so often have problems getting things done. After defining the roles of a successful group meeting, Prince goes on to discuss ways of tapping everyone's creativity to find new solutions to problems.

Renfield, Richard. IF TEACHERS WERE FREE. *New York: Dell, 1971.*
Mr. Renfeld holds that the basic defect in education is not the carrying out of the system; the basic defect is the system itself. He proposes a new system based on the premise that because children are so curious, if we respond to their curiosity, they would learn far more. "We would be cooperating with nature rather than fighting."

Richmond, Arthur, ed. REMO BUFANO'S BOOK OF PUPPETRY. *New York: Macmillan, 1950.*
Instructions for building puppets and marionettes as well as making a stage and producing plays. Four suggested plays are included.

Rogers, Carl. FREEDOM TO LEARN. *Columbus, Ohio: Charles E. Merrill Pub. Co., 1969.*
The theme of the book is that students can be trusted to learn and to enjoy learning, when a facilitative person can set up an attitudinal and concrete environment which encourages responsible participation in selection of goals and ways of reaching them.

Sharp, Gene. EXTENDING HORIZONS EXPLORING NONVIOLENT ALTERNATIVES. *Cambridge: Porter Sargent, 1970.*
Nearly 200 methods of nonviolent action have been identified, including such tactics as boycotts, strikes, and fasts. This is one of the few books on the theoretical and academic study of nonviolence.

Schrank, Jeffrey. TEACHING HUMAN BEINGS, 101 SUBVERSIVE ACTIVITIES FOR THE CLASSROOM. *Boston: Beacon Press, 1972.*
A good resource book for many ingenious group activities. Also includes an excellent bibliography.

Shaftel, George and Fannie. ROLEPLAYING FOR SOCIAL VALUES. *New York: Prentice-Hall, 1967.*
What role should education play in moving a child from self-centeredness to concern for others? Through roleplaying children can be helped to become aware of their own personal value system, and made sensitive to the feelings and welfare of others.

Shaftel, George and Fannie. ROLEPLAYING FOR SOCIAL VALUES. *New York: Prentice-Hall, 1967.*
What role should education play in moving a child from self-centeredness to concern for others? Through roleplaying children can be helped to become aware of their own personal value system, and made sensitive to the feelings and welfare of others.

Simon, Sidney. VALUES CLARIFICATION, A HANDBOOK OF PRACTICAL STRATEGIES FOR TEACHER AND STUDENTS. *New York: Hart Publishing Company, 1972.*
A guide to exercises that help children to examine their own values.

Spolin, Viola. IMPROVISATION FOR THE THEATRE. *Evanston, Illinois: Northwestern University Press, 1963.*
A complete guide to theatre exercises, with a special section for children.

Stanford, Barbara. PEACEMAKING: A GUIDE TO CONFLICT RESOLUTION FOR INDIVIDUALS, GROUPS AND NATIONS. *New York: Bantam, 1975.*
The best book on the topic that we have discovered. It is designed to provide an introduction to the field of peace studies for students and general public. The activities encourage problem solving to develop creative and critical thinking skills rather than indoctrination in a particular belief about peacemaking or memorizing of information.

Stetzel, Warren. SCHOOL FOR THE LIVING. *Celo Press, Arthur Morgan School, Burnsville, N.C. 28714.*
A beautiful book! Encouraged and supported by his students and friends to write it, the report was a chance for Warren to piece together into a whole what he had discovered about nonviolence.

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"COOPERATIVE SPELLING: 'ME'" *(See p. 25)*

RESOURCES: GROUPS AND INDIVIDUALS

I. PEOPLE WHO HAVE RECEIVED THEIR TRAINING THROUGH CCRC AND HAVE ESTABLISHED PROGRAMS IN OTHER LOCALITIES:

Connie Jump
2818 Boyer Ave. East
Seattle, WA 98102
(206)322-2566

Susi Woodman
98 Mt. Rose Rd.
Hopewell, NJ 08525

Liz Yeats
RFD 1
Castleton, VT 05735
(802) 468-5196

Robert Girvan
Becker School/Research
Learning Center
Clarion State College
Clarion, PA 16214

Gretchen Bodenhamer
Creative Response to Conflict
Nashville Panel
Whitley Bldg., Suite 404
1701 21st Ave. South
Nashville, TE 37212
(Please note that CRC is an independent program established by the Nashville Panel)

II. GROUPS INVOLVED IN RELATED PROGRAMS. WE HAVE MAINTAINED CLOSE CONTACT WITH MANY OF THESE.

Non-Violence and Children Program
Friends Peace Committee
1515 Cherry Street
Philadelphia, PA 19143

Peace Studies Program
American Friends Service Committee
821 Euclid Avenue
Syracuse, NY 13210

Rhode Island Education Project
2 Stimson Avenue
Providence, RI 02906
(401) 751-4488

Children and Non-Violence Program
American Friends Service Committee
48 Inman Street
Cambridge, MA 02139

Fellowship of Reconciliation
Box 271
Nyack, NY 10960

Spontaneous Combustion
P.O. Box 4411
San Rafael, CA 94903

Global Education Associates
Att: Pat Mische and Jeff Brown
552 Park Avenue
East Orange, NJ 07017

Institute for Education in Peace and Justice
Att: Jim McGinnis
St. Louis University
3700 West Pine Blvd.
St Louis, Mo. 63108

Pasadena Office
American Friends Service Committee
Att: Betty Cole
980 N. Fair Oaks Avenue
Pasadena, CA 91103

Intercommunity Center for Justice and Peace
Att: Kathleen Kanet
20 Washington Square North
New York, NY 10011

Center for Conflict Resolution
736 State Street
Madison, WI 53706

Consortium on Peace Research, Education a and Development (CoPRED)
Bethel College
North Newton, KS 671

Institute for World Order
1140 Avenue of the Americas
New York, NY 10036

Womens International League for Peace & Freedom (WILPF)
1213 Race Street
Philadelphia, PA 19107

National Humanistic Education Center
110 Spring Street
Saratoga Springs, NY 12866

Center for Global Perspectives
218 East 18th Street
New York, NY 10003
"Intercom" Magazine

Center for Teaching About Peace & War
Wayne State University
5229 Cass Avenue
Detroit, MI 48262

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